

# SEVEN DAYS

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- End the racist and classist War on Drugs! Jobs, housing and treatment - not human degradation in the prison-industrial complex.
- Provisions for medical cannabis in all public and private health care plans - including the military.
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1

SATURDAY 21 & SUNDAY 22

## BE HERE NOW

In *Taking the Tibet Within*, Zen Buddhist monk Thich Nhất Hạnh writes, "Life is available only in the present moment." The Hoops for Movement Collective (pictured) explores this sacred space in *Where We Are*. Directed by Melissa Wondol, dancers interweave speech and improvisation into this collaborative, evening-length piece that seeks to find beauty in the ordinary.

SEE CALENDAR LISTING ON PAGE 56

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MONDAY 23

## Herbaceous Happenings

Most people picture medicinal plants growing wild, untamed, or sprouting up from weed control problems. On the *Devolution Herb Walk*, herbivist Galia Mead proves otherwise. The director of the Vermont Center for Integrative Herbalism leads visitors on a stroll through Rutland, where he teaches them to identify hearty vegetation in city parks and alongside roads.

SEE CALENDAR LISTING ON PAGE 56

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THURSDAY 19

## The Bear Essentials

For nearly 20 years, wildlife biologist Ross Kilborn has studied black bears in northern New Hampshire, hearing third- and seventh-grade students—ranging in age from 10 to 16—ask him the same question over and over: "How can we protect the bears?" In his book, *The Bear and the Forest*, Kilborn shares his knowledge of the Vermont Institute of Natural Science.

SEE CALENDAR LISTING ON PAGE 56

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SUNDAY 22

## Wheels in Motion

Unleash a chosen year's own-adventure philosophy in the *Central Vermont Cycling Tour* for connecting the generations. Offering 15-, 33- or 50-mile loops, this participant-friendly one-of-a-kind (and most likely dirt roads with good views and through farms and picturesque forests). Along the way, riders are treated with food, maps and an afternoon meal of local fare.

SEE CALENDAR LISTING ON PAGE 56

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SATURDAY 21

## Road Less Traveled

Drivers, stop your engines! For an entire day, *Montpelier Park in the Street* transforms parking spots along State Street into art parks. The exhibiting facts on historical open-air markets, highlights area businesses and artwork while offering attendees with live entertainment from Montpelier, Rutland, Green Company and more.

SEE CALENDAR LISTING ON PAGE 56

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FRIDAY 20 & SATURDAY 21

## Jazz Hands

Proclamation: *Arturo Lopez* doesn't play jazz. "He plays his music as if they were jazz lines." The internationally recognized musician and composer brings his talents to the *Montpelier Jazzfest*, where he presents his decadal *Talking Stick* on Friday, followed by a display of intricate, majestic architecture.

SEE ENTERTAINMENT PAGE 56 AND CALENDAR LISTINGS ON PAGES 56 AND 58

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DINING

## In His Element

Artists make mistakes, it's how the parade table of elements. In homage to the bank that has popularized community, his 25 members and pieces interpret the properties of various elements and make in *"Yellow Hydrogen"* on view at Rutland's *House Gallery*, those 25-inch square "light sculptures" are, in essence, stretched or skewed to provide visual representations of unique chemical compounds.

SEE REVIEW ON PAGE 58



## Healthy Debate



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In a typical election year, the recent spate of backdoor at Vermont Health Connect might spell trouble for Gov. **PHIL SHUMLIN** and his fellow Democrats, coming just five months before voters go to the polls.

But this is no typical election year. As expected, last Thursday's filing deadline passed without any top-tier Republicans jumping into Vermont's race.

And the guy who did step up to the plate to challenge Shumlin, Democrat **REP. SCOTT MILNE**, is hardly a health care fanfareman.

Milne, who runs a family-owned travel agency, calls himself "agnostic" over whether the state should flog through with its plan to adopt a single-payer-like, universal health insurance system. Though he criticizes Shumlin for refusing to reveal how he would pay for such a system, Milne says he agrees with the gov that Vermonters deserve "quality, affordable, accessible health care."

"I think we should put a price tag on it, and let that drive the debate," he says of Shumlin's single-payer plan.

And unlike most Republican candidates outside Vermont, Milne says he has no beef with the Affordable Care Act, commonly referred to as "Obamacare," though he believes Vermont should have signed up for the federal health insurance exchange earlier in building its own.

"We made a big mistake by going with Vermont Health Connect over a less costly solution," Milne says, pointing to the system's \$201 million price tag, which is funded by federal grants. "Now that we're here, it's not perfect, but in theory it can make [health insurance] more affordable to people and can help provide universal access. So I think we should work with it, not shound it."

That's a far cry from the position held by 2012 Republican gubernatorial nominee **KEVIN STANLEY**, who announced in last week that he would not seek a rematch. Brook Forest, mayor of Vermont Health Connect's headquarters town and surely would have made the most a centerpiece of his campaign.

"Clearly, with Randy Brock choosing not to enter the race, I think Republicans lost their best chance to make health care a real issue," says longtime health-care reform proponent **PETER STERLING**, whose Vermont Leads political group plans to push pro-single-payer candidates this fall. "Randy Brock lost real credibility with the work he did to overturn the provision at Vermont Health Connect. I don't think Scott Milne really has the chops to push Shumlin on health care."

There's certainly no shortage of material. Vermont was the only state in the country to require small-business employees to purchase health insurance through the exchange. But when Vermont Health Connect launched last October, technical setbacks kept the website from reaching such employers. After failing to fix the problem, the insurance administrator decided in November to allow small businesses to continue buying insurance through carriers such as Blue Cross Blue Shield and MVP.

More than half a year later, the problem still isn't solved. Last week, administration officials said they will continue to rely on carriers through next year's enrollment period, which runs from November 15 through February 15.

"It's a long way after [the deadline] and people were expecting it to be done. I agree

**I DON'T THINK SCOTT MILNE  
REALLY HAS THE CHOPS  
TO PUSH SHUMLIN ON HEALTHCARE**

PETER STERLING

and share that frustration," says Department of Vermont Health Access Commissioner **MARK LARSEN**, who oversees the exchange. "As we have continued our work, things aren't going better than they could, and when you are making changes to an environment where people are already using the services."

More problematic for individuals who actually managed to enroll through Vermont Health Connect is that many find themselves unable to make basic changes to personal information that might affect their coverage. According to Larsen, more than 10,000 Vermonters have been stuck in a queue — some for months — as they wait for customer service representatives to manually update their means, number of family members and contact information.

The state and its information technology contractor, CGI, recently blew through two more self-imposed deadlines to fix Vermont Health Connect's so-called "change of circumstance" functionality so that customers can update their own account info online.

"It just takes a lot of talking with a lot of different partners and we just simply need to keep working through those until they're all complete," Larsen says.

As a result the state recently signed a six-month, \$57 million contract with yet another firm, Dynamilis, to assess the problem and make fixes.

To Milne, the episode perfectly illustrates

Shumlin's failure to competently implement the Affordable Care Act. By spending nearly \$5 million to clear a backlog of 10,000, he notes, the state is paying nearly \$600 per person to fix a problem that never should have happened in the first place.

"That speaks volumes as to why we need to have some scrutiny and much greater levels of transparency about what's going on at Vermont Health Connect, and whether there's a viable foundation on which you're going to build a single-payer program," he says.

Will Milne's performance-based critique find more resonance with Vermont voters — who, at least in concept, tend to support health care reform — than Brock's anti-single-payer approach would have? Quite possibly, but it might fail to energize voters and donors and it could downplay debate conservatives.

On the other side of the spectrum, Progressive Republican gubernatorial candidate **CHRIS CONNORS** is taking the opposite approach. The former state rep from Burlington is banking on voters wanting a far-level single-payer supporter to replace Republican Lt. Gov. **PHIL SEXTON**, who calls himself an "agnostic."

"We're in this race because what we're doing right now with health care is too important," Connors says. "We can't go backwards."

Connors's chances improved considerably last week when he qualified for \$300,000 in public financing and when the sole Democrat in the race, activist **JOHN MAHER**, dropped out hours before the filing deadline.

"That's a race that looks interesting to us," says **TONY TAYLOR**, a former Democratic House majority whip who was resigned in April to take over another pro-single-payer political group, Vermont Care. "We definitely want to be supportive [of Connors]. It looks like it could be a great way to get the issue out there."

Taylor and Sterling, whose organizations compete for funding but plan to work together, don't think the final list of legislative candidates looks good for single-payer supporters.

In the 100-member House, 135 Democrats, 40 Republicans and 10 Progressives and 36 independent and minor-party candidates are running. The Democratic totals include nine candidates who are also running as Progressives.

In the 30-member Senate, 32 Democrats and Progressives are running, as are 15 Republicans, two Liberty Union party members, and nine independents and minor-party candidates.

Taylor and Sterling both say they expect their organizations to focus on

roughly a dozen House and three Senate races they see as competitive and crucial to passing a single-payer financing plan next legislative session. Both have received fan- and on-airport contributions from labor unions.

When will they do if problems keep popping up at Vermont Health Connect in the months leading up to Election Day?

"Taylor says she's not worried, because she believes Vermonters want to move beyond the Affordable Care Act to a fully universal single-payer system."

"What we're trying to do is not improve Vermont Health Connect," she says. "I think it just makes it clear that we need to work beyond it."

## Knock, Knock

When the legislature voted in April to require the labeling of genetically engineered food, several top lawmakers said they'd changed their mind after hearing from more constituents than ever before.

Inland much of that organizing was the Vermont Public Interest Research Group, which sent dozens of canvassers into the field last summer to rally support for the bill. According to a VPIRG staffer, *each canvasser*, the college-age corps knocked on 80,000 doors, collected 80,000 conversations and gathered 22,000 signatures on petitions supporting GMO labeling.

With that victory behind it, VPIRG is turning its attention this summer to redefining its role of money in politics. Two weeks ago, some 50 canvassers began hitting the streets to make their case.

"So far, the reaction canvassers have been getting at the door has been very positive," Davis says. "I think it would be fair to say that one out of 10 heads and when you describe [corporate money in politics] as a problem. The question is whether they're so pulled about the problem that they think nothing can be done."

VPIRG is pitching four specific measures, all of which could be passed at the state level and, Davis argues, without political scrutiny. The group wants to ban direct corporate contributions to candidates, prevent registered lobbyists from donating to politicians or "bundling" donations from their clients, expand the state's public financing system to legislative races and require large super-PAC donors to appear at their ads.

Lending his name and his oars to the effort is Ben & Jerry's co-founder **ANDERSON**, whose Stamp Stampede advocacy group has been traveling the country trying to raise awareness about the role of money in politics.

"We're really happy to see that VPIRG is recognizing that getting money out of politics in Vermont is kind of a gateway issue. It's the thing we need to do first in order to get other legislation passed," he says. "The

takeover of the Statehouse by lobbyists and lobbyists' money is corrupting our political process in Vermont."

## Media Notes

Citing increased competition from Vermont Public Radio, the state's sole commercial classical music radio station, WJLT says of the use in the end of the month: Replacing it will be a new "contemporary" music station called "93.1 - The One" according to Radio Vermont Group vice president **ANDERSON**.

"There's only so much audience there to begin with," Michaels says of the classical music market. "We'd like to try something different."

Radio Vermont Group, which is best known for its news and talk station WDEV, has been on the classical air since 1999 when it started broadcasting WCVT from Mount Mansfield on 101.7 FM.

At that time, VPR had been broadcasting a mix of classical and news programming for two decades. In 2002, VPR split its format — creating a new, classical-only service and devoting its major frequencies to news and talk. In recent years, the public radio station has expanded VPR Classical's reach throughout the state, most recently acquiring a translator in Montpelier last winter.

"We're pretty much surrounded," Michaels says. "They took over an area that we served pretty well."

In search of something "more commercially viable," Michaels says his company decided to replace its classical service and a state station — Burlington's 101.7 "The Fox" — with a single new offering, which will be aired on both frequencies. Michaels wouldn't reveal more, except that "The One" will feature live and local talent, not syndicated content.

While longtime WCVT host **ANDERSON** goes off-air, Michaels says the format shift will result in net employment gain at the company. Despite the change in direction, he says, "we've had a few very, very strong years."

Meanwhile, VPR recently promoted existing host **ANDERSON** to serve as managing producer of VPR Classical.

The new position was created in February when the station laid off afternoon host **ANDERSON**. At the time, management said it planned to hire a third reader to run the service and join **ANDERSON** and host **WALTER PARKER** on air. But after conducting a nationwide search, says VPR spokeswoman **MICHELLE DAVIS**, the station determined that **ANDERSON** had "the enthusiasm, drive, skills and talent to move VPR Classical forward."

For now, **ANDERSON** and **PARKER** will remain the station's only weekday hosts, **DAVIS** says, "but we plan to increase locally based music programming in the coming months." ☐



Every meal at Leunig's is memorable, but some are more memorable than others.

## She Said Yes!

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# Oil and Water: Trains Hauling More Crude Along Lake Champlain

BY KATHRYN FLAGG

**T**he first railroads that snaked north into the Adirondacks carried iron and lumber. Later, they accommodated tourists.

Today, the tracks that follow the western shore of Lake Champlain are ferrying something else: crude oil. Apparently a lot of it.

Canadian Pacific, which owns the tracks, isn't required to release traffic data to the public. But the company revealed that across all Canadian Pacific railways, crude oil transport increased from 55,500 carloads in 2012 to 90,000 carloads last year.

The increase is a result of the boom in North American oil production, which is affecting rail lines around the country. The Association of American Railroads said there were just 9,500 carloads of crude oil transported by rail in 2008. In 2013, U.S. railroads moved 407,642 carloads of the stuff.

According to Lori Fisher, the executive director of the advocacy-focused Lake Champlain Committee, 30 trains simultaneously carrying 60 million gallons of Bakken crude oil from North Dakota now traverse the tracks on the shore of Lake Champlain every week. Much of that oil is transported in antiquated rail cars, prone to puncturing in the event of an accident.

In places, the tracks run just feet from the lake's edge.

John Sheehan, communications director of the Adirondack Council, another environmental group, noted that, while the route ensures "a wonderful scenic trip" for passenger trains, "it makes it a very dangerous location for volatile chemicals to be transported."

Fisher echoes his concerns. "This is flowing through these lovely little hamlet communities, over vulnerable waters," she said. "A spill on Lake Champlain would be devastating and very hard to recover from."

Melissa Mazzocco, a senior scientist with the Center for Biological Diversity based in Richmond, said a spill could threaten wildlife, drinking water and even tourist dollars.

As concerns grow nationally about the safety of crude oil transport, that coalition of local environmentalists is beating the drum for stricter safety regulations and updated, comprehensive plans to clean up after a spill should one occur.



A train hauling oil cars at Port Henry, N.Y.

In towns along the western shore of the lake, residents are watching the tanker traffic with curiosity and sometimes concern. Pittsburgh resident Mary-Alice Shene has even recruited senior citizens at senior center next to the tracks to note the times of passing trains.

"The people that direct the emergency services to the towns along the line are saying it can't happen here," said Shene — "it" being a major derailment or accident. "I think they're not really prepared."

Town officials don't contradict that assessment.

Tom Scanzafano, the Marshfield town supervisor, is a self-described railroad buff who lives a few hundred yards from the tracks and works in an office even closer to them.

He said he sees at least one train a day, sometimes with as many as 120 oil tank cars, heading south — a "trainload" increase over the traffic from just a year ago.

Local officials like him are worried about both the safety of residents in the region and the environmental health of Lake Champlain. Scanzafano pointed out that some residents in Marshfield

wondered between the rails and the lakeshore. Should a derailment force an evacuation, they'd have to leave by water.

Scanzafano and that "oil in all" Canadian Pacific has been a good neighbor, and he credited the company with investing in rail maintenance, repairs and training for local emergency

**A SPILL ON LAKE CHAMPLAIN  
WOULD BE DEVASTATING.  
AND VERY HARD TO RECOVER FROM.**

LORI FISHER  
LAKE CHAMPLAIN COMMITTEE

responders. The training is helpful, Scanzafano said, but he added that the region just doesn't have the capacity to deal with a major fire or explosion.

Don Jagusch, Essex County emergency services director, said first responders are "as ready as we really can be." First responders in Clinton and Essex counties trained last year in how to respond to an ethanol fire — and learned techniques that could apply

should a crude oil spill take place. Just this week the county is collaborating with Canadian Pacific on two training classes in Port Henry.

But Jagusch, like the environmental advocates, is worried about more than just a fire. He worries about the health of the lake. The Environmental Protection Agency would oversee any cleanup efforts should an oil spill occur. Jagusch said the local U.S. Coast Guard office out of Burlington doesn't have the "boom" capabilities to respond to a major spill, which would entail setting up a temporary floating barrier to contain oil floating on the water. His office has some small booms, but ultimately the region would rely on contractors to step up in the event of a major spill.

"It's going to cost a lot of money if it happens," he said.

The scenario isn't far-fetched. Scanzafano said there are still a few grain cars sitting at the bottom of Lake Champlain after a train left the tracks just north of town in 2008. Jagusch has seen five derailments in his time as an emergency responder in the region.

Lake Champlain Committee staff scientist Mike Winslow said that in



2002, 12 cars derailed near Route 22 in Essex, NY, and two tanker cars carrying chemicals overturned. That happened on the same stretch of track used today to carry Bakken crude.

Billion crude oil is what fueled the massive explosion that tore through the Quebec town of Lac-Mégantic last July 6, runaway train derailed and caught fire, killing 47 people and incinerating much of the downtown. The accident still weighs heavily as the minds of regional activists, who are organizing a demonstration in downtown Pittsburgh for the July 5 anniversary.

## ENVIRONMENT

The scope of that disaster launched crude oil transport into the national spotlight, and, in the year since, a series of subsequent derailments and accidents have only strengthened critics' resolve to reform that mode of transport. In late April, 15 trains car-derailed in downtown Lynchburg, Va., spilling 100,000 gallons of oil into the James River and prompting lawmakers to examine. A derailment of 21 cars in Pennsylvania in February led to an oil spill of between 3,000 and 4,000 gallons, according to the Norfolk Southern rail way.

The criticism since the Lac-Mégantic disaster has focused primarily on the design of older oil tankers, called DOT-11s. The ubiquitous black cars are the workhorses in the transportation of crude oil by rail, and have been on the tracks since the 1960s. Each car can carry an estimated 60,000 gallons of oil but their steel walls are less than a half inch thick and prone to puncturing or tearing in an accident. The then-chair of the National Transportation Safety Board testified at a Senate hearing in April that the car's design flaws "create an unacceptable public risk."

"Frankly, everything from a tanker that appears to be made of eggshells to one that has a double hull would be an excellent first step," said Sheehan of the Adirondack Council.

But it's not just the way oil is being carried that worries environmentalists, both in the Champlain Valley and beyond. It's also the type of oil. The Bakken crude oil is particularly light and flammable, making it especially dangerous during an accident.

Environmentalists are also concerned that the Lake Champlain trucks could be utilized to ferry oil from the western Canadian tar sands in the future. A Bakken oil refinery is seeking permission to install barrels that would haul and process tar-sands oil if that happens, the Port of Albany would be one of the first places on the coast

to handle tar-sands fuel. Environmental groups are calling for a full environmental impact assessment of the project, including the risks associated with oil transport.

Unlike Bakken crude, tar-sands oil is heavy — and therefore extremely expensive and difficult to clean up in the case of a spill.

CP spokesman Ed Greenberg said that the railroad is investing resources in upgrading the tracks in New York, and has "stopped" oil track inspections in the region over the last several months to coincide with the increased traffic.

"Safety is this company's number one priority," said Greenberg.

He stressed that railroads, so-called "common carriers," can't pick and choose what kind of freight to haul. CP doesn't own the tank cars that travel along its tracks, and so long as those cars pass federal regulatory standards, CP is obligated to haul them.

But Greenberg said that CP is encouraging its shippers to move to newer, updated tanker car designs, and is imposing a \$126 surcharge on each older tanker per trip.

Regulators are also taking note of the traffic.

In early May, the U.S. Department of Transportation issued an emergency order that requires railroads to provide state emergency commissions with detailed information about their shipments of Bakken crude, including the number of trains each week and the specific routes those trains will travel — information that railroads were formerly under no obligation to disclose.

CP is complying with that order, which went into effect earlier this month. DOT is advising the state to release information from the railroads only to emergency responders, but more detailed information about CP's routes may be released under New York's public-records laws.

In New York, state and federal regulators are gearing up to evaluate some 500 miles of railroad track statewide this summer. The EPA also announced last month that it will crack specific oil-spill cleanup plans for areas where crude is being transported.

It's a step in the right direction, Sheehan said, but he's still nervous.

"Given the fact that the oil companies are expecting to perhaps triple the amount of traffic coming down that line in the next year or two, we have very big concerns about that potential," Sheehan said. ☐

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# On Corrections Reform, Vermont Interfaith Action Won't Take "No" for an Answer

BY ALICIA FRIESE

**A**n unusual thing happened last Thursday night inside a fortress-like church on Cherry Street in Burlington. A retired priest stood before an audience at the Cathedral Church of St. Paul and asked the head of a state agency, seated to her right, whether he was willing to make five to seven months to leave Vermont his life sentence transition to life after prison.

Some questions were straightforward; others, a little more complicated. Will you make more prison always use the designated "recidivist" checklist when preparing inmates for release? Will you offer better job training in prison and set up a database to direct ex-offenders to housing and jobs?

The man at the hot seat — Secretary of Human Services Doug Racine, whose agency oversees the Department of Corrections — answered no unqualified "yes" to all five.

That's because holding him permitted by when Vermont Interfaith Action hosts "actions," during which participants submit to a public interrogation, answering either "yes" or "no" to a series of questions about a theory issue. Previous actions have addressed homelessness, health care reform and the state budget, among other topics.

The group, a coalition of 12 local churches, agencies and 12 local residents, began the Department of Corrections progressions for inmates for life beyond bars. The it recruited three people — Racine, Chittenden County Senator Diane Swafford and Chris Barton, the DOC's restoration systems administrator — to answer for it.

The group's goal was to get the people in charge to agree to improve the "recidivist" services for inmates during the end of their sentences. Dozens of congregants came out to hear their answers. Members of the mostly middle-aged and older audience sported black kippahs and Roman collars.

Swafford agreed to come but bowed out at the yes-no exercise, explaining, "I'm not accustomed to being told what to do and then to say yes."

Racine played by the rules. And Barton, who took the microphone after his boss, glanced at Racine before going to his first response: "If Doug and you, then I can say yes."

The questions were well ended reasonable enough that it was hard to say "yes," but concrete enough to hold officials accountable.



Later, each got three minutes to elaborate. Racine said his yes — referred by white-haired Reverend Catherine Cooke, a walking-a-mile-and-a-half-up — to point out that some of his commitments would be contingent on funding.

Racine explained afterward that he felt comfortable acquiescing to VITA requests because they were, for the most part, "pretty easy." In addition to the checklist and required case management, the group is asking for more in-prison mentoring and job skills programs, and the expansion of Circles of Support and Accountability, an arrangement where up to five volunteers work with a convalescing inmate after his or her release.

Another was a suggestion to change the photo ID issued to released offenders who don't have a driver's license

at any other form of identification. According to VITA, the cards are stamped with "Department of Corrections."

A label that offenders are eager to lose behind.

Racine said afterward that he hadn't been aware that inmates felt organized by the IDs until VITA brought it to his attention. He explained that it would be costly to shuffle inmates to the Department of Motor Vehicles to get normal IDs, but that he would ask the DOC to look into possible solutions. "This wasn't like one of those little things that we should be able to do," he remarked.

Before the event started, pastors, congregations and several offenders traded stories over free slices of Leonardo's pizza.

Among them was Catherine Davis, 43, who got out last July after 21 months in

prison for drinking heroin. She said she chose to "mix out" — serve her maximum sentence — because if she'd been let out on probation, she would have had to return to the White River Junction area. "Probation and parole in Corrections really sucks in this state because they want to send you back where you come from, the same area where you always get in trouble in."

Her decision, according to Davis, made her less of a priority for DOC staff. "They were into helping the people out on probation or parole. They didn't care about me because I was mixing out."

Leigh Steele came over to update Davis on prison news. Steele's mentoring coordinator for Vermont Works for Women, which offers services inside the Chittenden Regional Correctional Facility — Vermont's only prison for women.

"If you think it won't be good when you were there, you should be there now," Steele said. "As of today, no more work crew."

"What happened?" asked Davis before quickly coming to her own conclusion: "Somebody messed up."

No, Steele said, explaining that both work crew supervisors have left for other jobs, and there's no immediate plan to replace them, which leaves a vacancy with one less opportunity to get job skills.

Despite her frustration with the DOC, Davis has made out OK. She lived up a sober house to stay in when she got out. Vermont Works for Women helped her crack a room and cover letters. She landed a job through a temp agency last month and is making small parts at National Chemistry in South Burlington. Davis said she's stayed clean and participates in these different addiction support groups.

Before Racine, Swafford and Barton got the microphone, Davis and two other former inmates told the audience about the people outside the correctional system who've helped them search for work and stay clean — no crosses.

Of course, public officials need to be held accountable, too. Making progress on front of a room full of religious leaders is one thing making good on them is another. To that end, the group wouldn't let Racine get away without one final request: Come back in six months so that we may check on the progress of the commitments we've asked for. ☐

Contact: alicia@sevendayvt.com

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# Champlain College President David Finney Recounts Nine Years at the Helm

BY ALICIA FRETTE

**A**s president of Champlain College for the last nine years, David Finney has shepherded the small school through rapid growth and sweeping change. The school's mission is a banner, and its 14-year-old price has been approximately flat.

Applications tripled during his tenure. Faculty and staff increased from 100 to 150. The college raised \$15 million in donations. New buildings continue to pop up on the college's Burlington campus, and study abroad programs opened in Montreal and overseas in Dublin, Ireland.

Champlainers underwent a more than cosmetic makeover. Financial literacy is now a requirement for students, and the creation of the Core Division curriculum centers they learn the liberal arts alongside their more career-oriented coursework. New offerings include a ENVIx program to keep entrepreneurs and something called an upside-down curriculum that requires how soon students can take courses in their major. In 2015, *U.S. News & World Report* named Champlain the No. 1 "Up-and-Coming" regional college in the North.

Before arriving at Champlain in 2005, Finney spent two decades at New York University. He departed as dean of its continuing education school. In July, Finney will step down from his position. In advance of his departure, *Seven Days* sat down with him in a spotless conference room in President Hall to talk about the changes he's overseen and to talk about what's in store for the hilltop college.

He described a school bucking both economic and demographic trends.

While people are bemoaning what's seen as an exodus of young people from the state, Finney calls Champlain a "significant importer of young talent to Vermont."

A majority of the school's students have long come from out of state, yet more than half of them still take jobs here in Vermont, Finney said. He attributes this to Champlain's difference in helping students line up internships. "It's not a mystic or a process, how we do it is labor-intensive, though."

Both in and outside Vermont, higher education is in the midst of an existential crisis. Post-recession, rising college costs have people questioning whether a degree is worth the expense.

But Finney said he's proud of Champlain, because its graduates

tend to find jobs. In 2012, the most recent year in which data are available, graduates in several of its majors—including marketing, computer information technology and information security—had 100 percent job placement rates. Only 3 percent of students default on student loans, Finney said.

"In some ways the Great Recession was the best thing that could have happened to us—the whole conversation has kind of come our way because we have always been focused on what happens after college."

Champlain has also been out in front of another trend in higher ed: online education. The school of-

fered its first online courses in 2004, at the dawn of the digital age. It now offers 16 bachelor's and nine master's degrees online, mostly to nontraditional students who are completing their education while employed elsewhere. Today many other colleges have expanded their online offerings, but Finney said he's got no worries about the college losing its edge. One advantage for Champlain, he said, is a cadre of faculty already skilled at teaching online.

"Our strategic plan calls for fairly dramatic growth in that area between now and 2020, and we think we are now tracking to achieve that growth," he said.

Asked whether he worried about online learning supplementing brick-and-mortar schools, Finney took a sort of Zen capitalist stance. "I do. Actually, no I don't. I think the market will work however the market works and Champlain will respond."

Finney has established some boundaries regarding online education. Champlain now prohibits traditional undergrads from taking all their courses online. "A part of college is really a kind of coming-of-age experience," he explained. "And so much of that happens outside the classroom."

Construction is often a source of discord in the Queen City, but even in new dorms and academic centers have sprouted up, Finney said, he thanks Champlain for improved its relation-

ship with neighboring residents. By drawing up their master development plan in a way that was "radically inclusive" of community members, he said, the administration has been able to allay some of the misgivings of those living nearby.

There's not to say they've been exempt from growing pains. In early April, Burlington's Development Review Board rejected Champlain's plan to build English Landing, a seven-down complex that would house 300 students, on the basis that the building was out of scale with its surroundings and didn't meet



**EDUCATION**

parking requirements. Neighbors missed similar objections. The college has since appealed.

Residential enrollment has also grown at Champlain under Finney's watch. Even so, the administration has capped its on-campus student population at about 1,000 students. Finney says that's given some peace of mind to residents concerned about college's encroachment on the city.

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DAVID FINNEY

There's another stat that marks the Finney years, and it's not one college presidents brag about: Tuition has more than doubled to nearly \$10,000 for full-time undergraduates.

The tuition hike, Finney said, enabled Champlain to double its full-time faculty roster and shore up its financial aid offerings. And that, he said, actually makes the school more accessible to lower income students.

"When I arrived at Champlain, tuition was just under \$15,000 a year and the financial aid budget was just

over a million dollars, which, in four-and-a-half years, is almost nothing ... If you couldn't write a check to come to Champlain, you pretty much couldn't come because we really didn't have financial aid."

After a tuition hike in 2007, the school reinstated a scholarship program for single parents. It also started another for first-generation Vermont college students. "These students years and years ago had been Champlain's bread and butter but we had become unaffordable," he said.

A scholarship program for new Americans failed to attract as many students as the school had hoped, and has been disappointing, he said. "In most years, it's five to 10. I would have been a lot happier if it had been 20, 25."

After coding his post to Donald J. Laudman (previously the president of Harold Washington College in Chicago), Finney plans to leave his golf game behind, possibly returning to the higher ed world as a consultant. Finney insists he's stepping down now so things don't go awry. "Certainly my best ideas are on the table and implemented, so it's time for a set of new ideas to be crafted."

But don't let that fool you into thinking he's run out of ideas. Asked to talk about Champlain's future, he rattled off areas ripe for development. Among them: biotechnology, early education, data analytics, health technology and the "intersection of things."

"I don't think it's really very far away before your refrigerator will email you and tell you what your shopping list needs to be ... Extensive amounts of coding are required for that."

Finney described his role like this: "The job of any president or any CEO is to really manage risk. Anything something changes, there's risk and that sits at my desk and I'm the one that's got to weigh it and ultimately make the decision to go or not go."

At an in-service, those words are "let us darn," all that risk weighing takes its toll. "It's stressful and difficult," he conceded.

"But," he continued, "almost all of it has worked, so it's ultimately been wonderful." ☐

Contact: editor@sevendaysvt.com



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OBITUARIES, VOWS  
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## OBITUARIES

### Margaret (Peggy) Cecilia Winger

1920-2014 BURIALS/CREMATION

Margaret (Peggy) Cecilia Winger 94 of Burlington, VT, passed away on Sunday June 9, 2014, after residence at Glen Rose Nursing Center. She was born on May 13, 1920 in Gil City, Pa. to Francis and Theresa Minnow. Peggy was predeceased by her husband, Howard Glenn Winger in 1954.

She was a very dedicated and caring wife, mother, grandmother and great grandmother. Peggy was the proud mother of six sons and is survived by two: Robert, Guilan, Brian Mark and Joseph and their loving wives along with nine grandchildren and eight great grandchildren. Peggy was a wonderful cook and homemaker and had a good sense of humor. She was a very colorful person who enjoyed nature and all of its beauty. Peggy lived in 16 full of adventure visiting numerous parts of the U.S., including Colorado, Florida, Nevada, New Mexico, New York and Ohio.

In lieu of flowers, please make donations to Thriving Days of Vermont or St. Mark Catholic Church in Burlington. Online condolences may be shared with the family at [livingspringhome.com](http://www.livingspringhome.com).

### Albert A. Laferriere

1921-2013

Albert A. Laferriere of Beland St. and Farming at Montpelier, VT, passed away at his home on Monday December 23, 2013. He was born June 13, 1921 in Lebanon, Quebec. He is survived by one daughter, Rita Gordon of Javelin and her husband, Norman, and their two daughters, Gina and Sherron. He also leaves his siblings and their families: Onnie Barille of Fairfax, VA, Monica Butler of Cantonville, NH, Denise Perreault of Lyndonville, VT, and Reginald Laferriere of St. Albans, VT. Albert was predeceased by three of his children: Ronald in 1978, Jeanne in 1985 and Anne in 1987.

A Mass of Christian Burial will be held at 10 a.m. on Friday, June 20, at St. Francis Xavier Catholic Church in Montpelier. Visitation will be held on Thursday, June 19, from 5 to 8 p.m. Online condolences may be shared with the family at [livingspringhome.com](http://www.livingspringhome.com).

## BIRTHS

### Alice Jean Frances Will

On June 8, 2014, at Fletcher Elder Health Care, Erika M. Krahok and Travis M. Will welcomed a baby girl, Alice Jean Frances Will.

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# Actor Steve Small Wins Inaugural Herb Lockwood Prize

BY KIAN CHIANG-WAREN

On a Tuesday, June 17, local officials, artists and media gathered at Burlington's **HERB LOCKWOOD PRIZE** to announce the winner of the first annual Herb Lockwood Prize in the Arts. At \$10,000, it's easily the big prize (individual arts award in the state). Though the group gathered at a gallery — **BURLINGTON CITY ARTS** series in the prize's nonprofit history agent — the house turned out to be a theater guy. **STEVE SMALL**, a Vermont actor and director of **ADDISON REPORTS THEATRE** (A.R.T.) in Middlebury, a theater training program for high schoolers.

Small had never heard of the Herb Lockwood Prize before he won it. Turns about the planning was carried out in almost complete secrecy. "I think he just about fell off his chair," says Burlington writer and artist **DAVID LOCKWOOD**, who organized and launched the prize this spring. His younger brother, for whom the honor was named, died in 1987.

"It took a little while to catch my breath," Small says, admitting to an initial suspicion that the whole thing was a hoax. After all, how often does someone receive a call saying they've won an unsolicited \$10,000 for their life's work?

The selection process was modeled

after that of the Nobel Prize, Lockwood explains. Nominations were solicited from about two dozen anonymous "arts advisors" throughout the state. Then a committee of five (including one BCA staffer) selected the winner based on three criteria: a high caliber of technical ability and creative talent; an inspiring flood influence on other artists; and a "heartfelt" influence on the community.

Small, a Vermont native, worked professionally on Broadway sets and got gigs acting in television shows before moving back to his home state with the attraction of shooting up its theater scene. The 57-year-old has worked with A.R.T. for 29 years. The intensive program trains students in acting, set design and other theater vocations; Small says it has a 100 percent placement rate for students who wish to continue on to conservatory or collegiate theater programs.

Small is also considered one of the best performers in the state, says Lockwood. "I think a lot of people come away from his shows and his plays thinking, 'Wow! What's this guy doing in Vermont?'" he says.

The Herb Lockwood Prize was born from a conversation between Lockwood and an unidentified "artist friend" last



fall. Lockwood remembers that the two identified an "issue" they wanted to remedy. Despite Vermont's rich artistic culture, conventional wisdom still holds that good art just doesn't happen here.

"This idea that came out of that was putting a spotlight on some of the amazing work going on around here, which would help us out of the question of whether great art or important art can ever happen in Vermont in the first place," Lockwood says.

That "spotlight," he decided, would be a prize — not a grant for future work but a recognition of existing and continuing work — and a significant one. The prize's purse began at \$5,000, donated by the Lockwood family; the remainder was raised in private donations. The winner is under no obligation to spend the prize money in any particular way.

Though Lockwood says the prize was created to meet a specific need — recognition for significant art — it also

## HUBBARD AT THE HOP

A dancer may be considered "old" at 35, but a versatile company can live and add on. That's the case with the Hubbard Street Dance Company, considered one of the top troupes in the country and known for the high technical caliber of its dancers. The latest of its choreographers and its extensive repertory. The Chicago-based group makes its **HOBBING CENTER** for the arts debut at Dartmouth College next week.

Hubbard Street is one of the strongest contemporary dance companies, and its one of the most important, says **HUBBARD STREET CHOREOGRAPHER**, programming director of the Hop. "I have not only a brilliant resident choreographer [Alfonso Grimaldi] but very significant prior works by some of the most important choreographers in modern dance."

Hubbard Street is an incubator training Chicago area dancers while working with some of the world's

top talent. Grimaldi is just the latest resident choreographer in a line of powerhouse who have developed works for the company. Glenn Feldman, Hubbard Street's artistic director since 2009, says he's always on the hunt for choreographers with a "unique voice." His aim is constantly to

push the boundaries of how modern dance is received by performers and experienced by audiences.

"I really feel I'm trying to make an identity for Hubbard Street that's not homogenizing dance — that Hubbard Street is looking to be unique, rather than copying another

company," Edgerton says. "When you find interesting artists that have something of their own to represent, then it creates a variation and a diverse repertoire that is rich and that has substance to it."

"I get a little wary when I see a program where everything seems aimed at the eddy."

Upper Valley audiences are in no danger of experiencing tedium at the Hop; these 11 will showcase four dances from different eras: "HACAPULULITO" and "The Impossible" choreographed by Grimaldi; the North African-inspired "Snow" by Nijima Otsu; and "Falling Angels" by Jiri Kylián.

It's a varied selection. "HACAPULULITO" (from 2011) is a series of male solos (partial mudly alert) set to Sean Martin music. "The Impossible" premiered just two weeks ago, and is reportedly more narrative and character-driven than Grimaldi's previous, more abstract works.





# WE'RE LOOKING FOR SOMEONE WHO JUST BY THEIR ACTIONS IS INSPIRING OTHERS, CAUSING THE WATER TO RISE IN THE HARBOR, SO TO SPEAK.

TODD LOCKWOOD

because closely tied in his mind to memories of his late brother, and to Herb's artistic legacy in the area.

Todd and Herb Lockwood moved to Burlington in the early 1960s, at the dawn of an era that Todd considers the Queen City's golden age. "It was just kind of a magical thing," Lockwood, now 63, remembers of the artists and entrepreneurs drawn to the area in the '60s and early '70s. "All these amazing things happened under this umbrella of Burlington's culture and its belief system — the belief in doing things for the right reason."

Herb was one of those artists, his brother recalls: a writer, cartoonist, painter, sculptor and musician who arrived in 1962 and quickly found his place in the artistic community. His home became something of a hub for creative types, says Lockwood. (A musician and

photographer himself, Todd Lockwood founded the Bratman Library for unpublished books — based on cult author Richard Brautman's 1966 book *The Aborigine: An Historical Romance* — and established White Crow recording studio, now defunct.) At Herb's memorial service, at the Unitarian Universalist Church on Pearl Street, Lockwood recalls that the number of attendees flooded his parents'.

"It was just packed with people up to their seventies, and we had no idea how those people even knew Herb," he says. "We quickly realized he had this huge reach in a bunch of different ways."

Lockwood adds that Small, whose students have gone on to work as Broadway shows and behind the scenes on television shows including "The Office," is a perfect example of a Vermont artist who extends his gifts outward.

"We were looking for something more than technically great work," Lockwood says. "We were looking for someone who just by their actions is inspiring others, causing the water to rise in the harbor, so to speak." ☐

## INFO

herb@schneiders.org

"Falling Angels" created in 1993 is a female-only piece set to percussion and "Anno's" from 2005 is a dramatic high energy dance with a Hindu-influenced soundtrack.

"We usually bring in a varied bill so there's always one piece for certain individuals to grow into," explains dancer Jonathan Fredrickson, who will perform in three of the dances at the Hop. Hubbard Street is a primary attraction not just for its diversity but for its breadth of international influences. The 10 dancers of the core company are contracted to work 52 weeks a year and the technical and physical diversity needed to perform such a range of styles is remarkable.

"It is very versatile," agrees Fredrickson. "I enjoy the challenge to be versatile as a dancer as it's exciting and fun and also hard while at the same time remaining joyful!"

Local dancers take note: While at the Hop Hubbard Street will offer two master classes at the intermediate level in ballet and in contemporary.

Most of us, of course, just like to watch.

"There's a lot of dance lovers in the region," says Lawrence. "And when you have a world-class ensemble people come to see them."

RIAN CHIANG-WAREN

## INFO

Hubbard Street Dance Company, Friday June 27 and Saturday June 28, 8 p.m. at Hopkins Center for the Arts, Dartmouth College in Hanover, N.H. \$10-\$30.45. Intermediate-level ballet master class Saturday June 29, 10 a.m., at the Unitarian Universalist Church, 19 St. Intermediate-level contemporary master class Saturday June 30, noon, at the Moore Theater, 200 South College. Both \$10. hop.dartmouth.edu

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Jeffrey, Rebecca, 2010. Mixed pigment on canvas. The Shelby and David Rose Private Collection.

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# Walk on the Wild Side: Vermont's Ancient Fossils Get a New Exhibition

BY ETHAN DE SEIZE

**T**ake a walk through Isle La Motte's Goodsell Ridge Preserve, and you'll have to make an effort to avoid tripping on the fossilized remains of prehistoric creatures. It's easy to spot the whorled forms of ancient gastropods (the successors of snails and slugs), and only slightly trickier to recognize the impressions of the arthropodous precursors of modern crabs and spiders.

The fossil beds, which are some of the most prominent and geologically significant portions of the formation known as the Chazy Reef, are history written in stone. To stroll among them is to contemplate the history of the Earth. Some of the fossils at Goodsell Ridge are 400 million years old.

DAVID NEWBURN, a professor of geology at the University of Vermont, has researched, written and written about the Chazy Reef for much of her career. In an essay in *Secret Days*, she writes, "The Chazy Reef is important because it is the oldest example of a biologically diverse reef ecosystem on earth... By 'biologically diverse,' I mean that the framework of the reef—organisms that lived together to create the physical reef structure—is one of a variety of taxa [various groups] living in an ecological community."

The almost palpable sense of deep history offered by the geology of Goodsell Ridge is what makes it an ideal location for "A Walk Through Time," a recently installed educational exhibit that combines geology, evolutionary biology and a healthy dose of wonder.

Created in 1997 by Sid Lurie, a scientist at Hewlett-Packard's California headquarters, "A Walk Through Time" consists of 71 large, illustrated panels that, arranged into a timeline, recount the 4-billion-year history of Earth's geology and biological history. To all the sites where the project has been exhibited—including the Bay Area, Michigan, Switzerland and now Isle La Motte—its panels have been arranged along a 4,000-foot path. At that scale, each linear foot of the exhibit's path represents about a million years of history.

UNDAFTER becoming the president and founder of the Isle La Motte Preservation Trust (ILMPT), the nonprofit organization that is hosting the exhibit. For decades, her family has owned a house at the former Felt Quarry, a nearby site that,



Goodsell Ridge Preserve

through her efforts, is now a tranquil preserve. Her love of the island's natural surroundings runs deep.

Fitch says she first learned about "A Walk Through Time" in January 2011 through her friend, author Jennifer Morgan, the project's educational consultant, who is based in Princeton, N.J. Morgan, who has created children's

hosting museum art events. Fitch stresses that the exhibit could not have been mounted without the contributions of the Lake Champlain Land Trust, with which the ILMPT has collaborated for years. "They're our big brothers," says Fitch. "Their name and expertise are really important."

"A Walk Through Time" was made available to the Trust for the cost of transporting it to Vermont from Michigan. "So," says Fitch, "one of our board members and his son borrowed a truck from a neighbor and drove out to Grand Rapids in May. It was a hero's journey." The trailer in which the exhibit was loaded is still parked discreetly on-site.

The exhibit is a labor of love. Volunteers cropped out its winding course, mowed and now maintain the path along which observers walk and consult the weatherproof placards. Charming, handmade wooden signs, adorned with spirals derived from the shape of the iconic gastropod fossils, guide visitors along the twisting trail.

Though it has already welcomed several groups of field-tripping schoolchildren, "A Walk Through Time" is off-peak grand opening will take place this Sunday, June 22, complete with ribbon cutting and live music. Even on recent days when raindrops and mosquitoes swarmed in equally large numbers, Fitch

has enjoyed leading kids along the trail, she says, she's been impressed by their questions and enthusiasm. Her eyes light up when she discusses the exhibit's educational potential.

Perhaps those students' enthusiasm is rooted in the fact that the exhibit's educational approach is unlike those of many dry science textbooks. "A Walk Through Time" is infused with a sense of wide-eyed awe; its subtitle, "From Stranded to Us," speaks the "we are all connected" ethos that undergirds the placards' text. A panel that details 3-billion-year-old bacterial domain cells, for instance, "What would happen if humans beings could swap ideas as readily as these bacteria swap genes?"

Fitch—whose professional experience is in the field of nonprofit, not science—embraces this approach. She calls the exhibit "a way for someone like me to understand science, be fascinated with it and filled with the wonder of it... What most great scientific fuel is really important. It's not all dry equations. They're motivated by wonder and passion. I've got that one."

Michigan, who helped install the exhibit, feels much the same way. "Yes, the 'we are all connected' may sound 'touchy feely,'" she writes in an email. "But, from a science perspective, it's very true. Yes, your dog Spot and your houseplant are really just 'carbon reserves' waiting to recycle your carbon back to the system. Your carbon has been lost of place within the Earth's carbon reservoir before it became you."

Fitch and the ILMPT have already started reaching out to school superintendents all over the state and have connected curriculum developers at the Vermont Agency of Education. "Down the road," Fitch says, "we will have the capacity to do in-service training, particularly for primary school teachers. We're really looking to be a significant educational resource."

The Trust may yet get the chance to do

**A PANEL THAT DETAILS 3-BILLION-YEAR-OLD BACTERIAL DIVISION ASKS, "WHAT WOULD HAPPEN IF HUMAN BEINGS COULD SWAP IDEAS AS READILY AS THESE BACTERIA SWAP GENES?"**

books and a website on the subject of evolutionary history, had herself been convinced by the exhibit's owners, who were looking for a new location. One call was all it took for Fitch to sign up the Trust as host.

The ILMPT charges no admission and depends for its operation on donations, grants and the proceeds from

just that. In a recent email to Patch, the exhibit's current owner indicated that he was so satisfied with Goodell Ridge as a venue, he would formally transfer ownership of "A Walk Through Time" to the ILMPT. Though the transfer is still in the works, Frick is delighted, saying that it would make "a spectacular gift." The half-hundred-year-old reel and

family of Goodell Ridge suggest that Isle La Motte is indeed a suitable place for just about anything looking for a permanent home. ☺

# INFO

"A Walk Through Time" grand opening  
Sunday, June 22, 1 p.m. at Goodell Ridge  
Admission: \$10.00. Free. (anyway.)

## SHORT TAKES ON FILM: "QUEEN DAD" ON DVD



Scout McHenry in 'Queen Dad'

FILM

Hence a post-fathers Day conundrum: Can a homophobic Texas teen grow to love the gay drag queen dad he just met?

And too for all seasons: How would Burlingtonians *reimagine* look if he hosted a gay bar complete with go-go dancers?

The first season of the Vermont-shot web series "Queen Dad" answers both those questions. The branched off Shelburne-based TV and film actor **SEAN MURPHY** and his midwestern writing partner **Don Blodgett** (the show is now available on DVD and streamable via [queenad.com](http://queenad.com)).

While "Queen Dad" is structured more or less like a sitcom with five episodes ranging in length from eight to 15 minutes, it has as much serious drama as yuks. Career and pay-bashing are among the topics broached by this semi-where pilot ends with the first meeting between an unlikely father and son pair.

Murphy (who is) is a *Barney* shirt-wearing plumber by day and a joke-telling drag diva by night. His

17-year-old son, Jack (**MAT PARISH**) who's been kicked out of school in Texas, just happens to meet Murph for the first time when the latter is on costume as "Vlora"—or "Warlord" (as he calls it)—at the Male Sex (**JAMES HOLSTEN**) puts it. Their relationship is rocky until Murph gets Jack a job at the Male Sex, where the dad starts to shed his prejudicial and appreciate his son. (He also appreciates advance appreciation by the sexy ladies of Burlington's **SHAWN HUGHES** CARRIST, co-founder **JOHN NAR LESING** plays the best bouncer.)

It all ends on a big cliffhanger, but fear not. Murph tells us via email that "Queen Dad" will be back for a second season — once again, shot in spots that Burlingtonians will recognize.

MARGOT HARRISON

# INFO

"Queen Dad" is available on DVD for \$14.95 at [queenad.com](http://queenad.com)

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# WTF?

## WHAT'S THE STORY BEHIND GEORGIA'S UNFINISHED CASTLE?

**N**orled in the hills of Georgia, Va., along a rolling country road into a mansion of medieval proportions. It requires no stretch of the imagination to call it a castle, albeit a modern one, with impressive views of Georgia Mountain. Franklin County residents say the unfinished edifice has been in a state of suspended animation for years, showing few signs of life except for the occasional mowing of its expansive front lawn.

A curious visitor to the property at 2537 Oakdale Station Road, is greeted by two stone pillars, a winged gargoyle and a single name etched in stone: "BAYNE." Just beyond an artificial pond and a doublewide trailer at street level, a towering dirt road — flanked by a chain and "No Trespassing" signs — leads to a sprawling structure that, architecturally speaking, attempts to blend Gothic stone masonry into a colonial McMansion. No eclectic indeed.

The castle is bookended by two towers: one boggy and roof-like rising from its east wing and another, framed out but incomplete, in the west wing. Using a telephone lens, one can make out a few straw-thatched windows on the top floor, though most of the window openings are covered with plywood. Much of the facade is also shrouded in scaffolding, as though a misadvised army crew had saged to a char that has since decomposed — an impression only reinforced by the bare steel and shuddered back of a neighboring fence.

Was this to be a new Renaissance farquharade in Vermont's northwest kingdom? A summer camp for Dungeons & Dragons enthusiasts? A set for next year's 40th anniversary remake of *Monty Python and the Holy Grail*? WTF?

We wish we could say for sure. Though no signs are outside, Georgia's broken-down palace is on the market, through RE/MAX Destination, at the asking price of just \$125,000 — down from \$1.1 million in January. We learned from its real estate listing — MLS No. 4125706, for a house-beating antebellum — that the castle was built on more than 30 acres and boasts nearly 70,000 square feet of living space. As a point of reference, the median square footage of a typical American house reached an all-time high in 2012 at 2,336 square feet, according to the U.S. Census.

Simply put, the place is a behemoth — and an empty one. The nuclear nation



The unfinished residence of Tim and Janis Bayne.

that it features "real stone walls, turrets and towers, stained glass and top notch materials" and is "built like a fortress, framed with stone blocks, masonry and steel I-beams." The castle sports four designs and finishing touches. Mostly stone outside, so [the] possibilities are endless."

Presumably, future owners could include a moat, drawbridge and fire-breathing dragon to stay.

Georgia town records indicate that the castle belongs to Tim and Janis Bayne, who reportedly live on the property but not within the castle walls. Jan Bayne is a pyrotechnics expert who also owns and operates Celebration Fireworks of Vermont in Milton. A clerk on Georgia's memorial offices describes him as "a really nice guy" with "aeros like true trailer" who puts on the town's annual Fourth of July fireworks display.

Town property records also indicate that the house has been under construction since at least 2004, with design sketches from the early aughts showing three towers, 12 rooms, two half bathrooms, one half bath, one kitchen and one fireplace. Got to respect a man who digs fire.

Bayne's real estate agent, Clint Barnette, notes that Bayne is a master stonemason who built the house himself.

"It's like a real castle. It even has its own cemetery," Barnette says. "The car's new, that's why we're buying the property just to the cemetery with it."

However, Barnette isn't comfortable saying anything about the castle's origins or why it was never completed. He notes that the house has been on the market for about 10 months and has elicited "sporadic" interest from a few serious buyers (as opposed to nosy neighbors). What might it be used for? Barnette suggests the castle could easily be repurposed as condos, or maybe as a inn (A Bed & Breakfast, perhaps?). As he puts it, "It's very unique, that's for sure."

One obvious challenge, aside from finding a buyer with a cool million to drop on an unfinished feudal estate in rural Franklin County is the difficulty of securing financing for a house that's little more than a shell — even if that shell is thick enough to withstand the onslaught of brachetech, mangled and battering rams.

Jan Bayne himself was nice enough when Steve Deyo reached him by phone

last week. We had plenty of questions. What dreams of a chivalry on the hill compelled him to erect this stone for nought? A desire to demonstrate his rustic machismo? The primal calling of feudalism?

And why was it never finished? Incomplete as it may be, Bayne Castle is in good company with other large, unfinished stone buildings, including Georgia's Newfoundstead Castle and London's Westminster Cathedral and Palace of Whitehall. While it may look big in Georgia, it's a mere walk-in closet compared with belisarius David Style's 90,000-square-foot garish manorhouse in Windsor, Fla., known as America's largest single-family home and made famous in the 2012 documentary *The Queen of Versailles*.

Also, Bayne politely declined to comment. After all, a man's home is his castle. ☐

Contact: ken@wiredguy.com

### INFO

Colloquial is never quite correct, about something I find your boring question to wtfwiredguy.com.

## Dear Cecil,

After watching a movie about the crusades, *Kingdom of Heaven*, a friend and I got into a debate about how bad the Dark Ages really were. My friend seemed convinced that during the Dark Ages all scientific knowledge regressed to basically nothing. Life was generally horrible, people were completely ignorant and blindly faithful to the Catholic Church, and the Church of that era was the worst thing in the history of the world. I tend to think that most people's perception of the Dark Ages is uninformed and they weren't as bad as they're made out to be. Were they?

Dylan, Phoenix

Yes and no.

Opinions about the Dark Ages have evolved considerably over the centuries. The standard view once upon a time was that Europe descended into barbarism with the collapse of Rome in the fifth century and didn't get its act together until the Renaissance. Historians long ago showed that was an exaggeration and argued that the really barbarian period was the early Middle Ages, concluding around 1000. In the last few decades, some researchers have dropped even that, painting an almost rose-tinted view of medieval folk, leading the wholesome, pastoral life.

I'm not going to say for Rome, you can make a case that with the appearance of Charlemagne in the eighth century, western Europe began a slow but steady climb out of the gutter. Before that, though... well, it's fair to say the machinery of

civilization had almost completely disintegrated. Here's a famous passage written circa 500 by the man we know as Gregory the Great, pope from 590 to 604:

"Cities plundered, camps destroyed, churches burned, male and female monasteries despoiled. Houses abandoned by their inhabitants and laid left empty by farmers. The owners are nowhere to be seen. Ruins have occupied these places previously populated by multitudes of people. What is happening elsewhere I do not know. I know that in this region, in which we live, the end of the world is not only foreseeable, but by now, evident."

Gregory then was living in Rome, which had reached its post-imperial rock bottom. During a greater role in the plan is greatly appreciated. Starting in 542, the (bubonic) Plague of Justinian had killed off something like a third



of the population in the former empire, emptying out the countryside and leading to famine. The plague wasn't brought about by the fall of Rome, it was worse in the east, where the empire remained intact, governed by Constantinople. But the collapse of civil authority made things worse. The great public works that had been Rome's signature achievement, such as roads and aqueducts, were no longer maintained. Churches used to draw swarms of pilgrims, leading to an expansion of masonry and an increase in masonry. One largely to epidemic, the population of Italy stagnated or declined.

What didn't decay was destroyed by war. The Ostrogoths, barking with the Byzantines for control of the Italian peninsula, sacked Rome and chased out the residents after a protracted struggle, the Byzantines succeeded in defeating the Ostrogoths but were

anyway appreciably over the ensuing couple of centuries. At the empire's height, the city of Rome probably had a population of more than a million, though it stayed empty only briefly; it had fewer than 50,000 people until the Renaissance (it didn't hit a million again till the 1850s.) Sacking made Islamic capitals such as Cordoba, western Europe in general built no cities of consequence until after 1000.

So, yeah, the Dark Ages were pretty dark. I don't mean to suggest the sun never shone. We don't know much about daily life, few records survive and probably few were made. Analysis of bones in cemeteries makes such suggestions that for some, say an awful little percentage, they were far from the swamps,

life wasn't so bad, the lack of population pressure possibly meant more resources for those surviving. But, for one thing, my own bones also suggest that not all that many lived past age 30. Women in particular died much younger.

Vigors had broke out in 750 and thereafter rebounded until the 11th century. Perhaps not coincidentally, by 800 Charlemagne had sufficiently expanded Frankish control of Europe that Pope Leo III crowned him emperor of the Romans. From that point forward there was noticeable progress. Production of books rose sharply, technology improved. Cop notation was introduced in the eighth century; the modern horse collar, the tandem harness and the horse-drawn by the ninth or 10th.

As for the Catholic Church, so did it harbor its share of wicked individuals that let's have some perspective. Through its monasteries and schools, it preserved much of what remained of Western culture, and, for that matter, basic literacy, for 300 years.

### INFO

If there's something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Wacker Drive, E. 50877, or [cecil@thestraightdope.com](mailto:cecil@thestraightdope.com)



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**T**hese last few months Vermonters have been anguished over the deaths of two of their youngest citizens — Deanna Skolden, just shy of her second birthday, and Peighton Gervais, barely older than 3. Deanna's stepfather, Dennis Dube, allegedly crashed her head until her skull gave way. Peighton's mother, Nythasha LaForce, is accused of shaking and beating him so hard that he stopped breathing. Both face second-degree murder charges.

Deanna's mother, Sandra Eastman, pled guilty in 2013 to medical neglect after Deanna landed in the hospital with two legs apparently broken days earlier — and so painful the child couldn't crawl. Eastman later accused Dube of the abuse.

LaForce has also served time for stabbing a man in the neck.

The accused have been called *monsters*.

Deanna's aunt, Lisa Eastman, wrote a *Chicago* petition titled "Justice for Deanna." To Deputy State's Attorney Kevin Klumpp, who is head president of the Child First Advocacy Center in Portland, "Sandra Eastman needs to be put where monsters belong and be denied access to her child," the petition says. "Send her to prison and make her pay for what she did to my niece when she was 11 months old."

Lisa Eastman wants the same for Dube, who she suggests is a habitual predator. "Who knows if he's going to go out and find one kid he'd like to kill?" she asked at his arraignment, promising that the \$250,000 bail was too low.

At a May press conference on the children's deaths, Gov. Peter Shumlin drew twin brown garreted shoes. "I know it breaks the hearts of all Vermonters when we lose children to someone who is so empty-headed that they would take the life of a child."

*Monsters? Bloodthirsty beast? Empty hearted? Who could kill a child?*

Deanna's and Peighton's stories have their unique details — she liked butterflies for instance; he, baseball caps. But on other ways they are sickeningly similar: drug addiction, rap sheets of crimes both petty and violent, including child abuse, and repeated interventions by the state. Poverty — the peeling downstairs,



## Justice for Dezirae

the petty catch — could be seen as the TV footage, limited education in the Facebook comments and testimonials.

In fact, people who kill children go under 5 have many things in common. They're almost always the lone parents or guardians; they are poor, rural whites and poor, urban blacks; they are even slightly more often than women. Research consistently often lists parenthood, addiction and mental or physical abuse in the parents' histories as other correlates.

Right now, the U.S. economy is adding to children's peril. In 2010 the *American Academy of Pediatrics* reported a study that "already linked an increased unemployment rate to child maltreatment one year later." Other studies, such as a new one from Cornell University, show that greater income inequality is associated with more child abuse and maternal substance use.

Mothers who kill suffer from severe psychopathology. Only 60 women were

on death row in 2013 — 2 percent of the total death-row population. But pursue their convictions, and you'll be struck by how many have extinguished the lives of not one but three or four of their children. Mothers who kill their newborns appear to do so in flurries of infanticide, not malice.

Maribeth Christine Redmond, a founder of writing inside VI, a "self-change" writing program for Vermont's incarcerated women, says that, almost to a woman, the inmates she meets "live with trauma, un-did with trauma." Women who have killed their children are even more damaged. "They start using [drugs] as a way to numb themselves. Then, when you are an addict and your first love is the next fix."

"I don't justify what they have done," Redmond says. "But I can understand the conditions that could allow a woman to do the unthinkable."

Mika Dushan, a lawyer who works with the Restorative Justice League of New York City, told me: "The line between victim and perpetrator is not as clear-cut as the traditional justice system wants it to be."

Transience: You don't have to be a bleeding heart to consider that help, not punishment, is what those perpetrators need.

But punishment is what they're getting — more and more of it.

By 2013, according to a report from the National District Attorneys Association, 27 states and the federal government prohibited the killing of a child with life in prison without parole or coercion. Vermont has no statute specific to children's deaths, but among the aggravating factors that can result in a life sentence for murder is having a victim who is "particularly weak, vulnerable or helpless." Such as a 1-year-old baby.

Jennifer Puchkner, executive director of the Vermont Children's Advocacy Center, which acts as the child state's advocate in the criminal justice system, says she thinks Vermont's law is "insufficient to protect children like Deanna and Peighton, who are in imminent danger of fatal abuse."

"Child-cravity statute is a misnomer," Puchkner explains. If prosecutors had the discretion to charge it as felony assault, the Department for



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## WHAT IF PUNISHMENT IS ANTI-THETICAL TO PREVENTION — OR TO ACCOUNTABILITY?

Children and Families "would not favor family reunification." Now, Pashmann believes, abuse "does not appropriately guide our social services."

She also stresses that, while the current public outcry is about DCF's handling of the case, "we absolutely need to be doing much more at the front end. We can often sense that the mother is in way over her head," she says. "There are proven strategies for support for families before we even get to this stage."

Pashmann doesn't favor long mandatory-minimum sentences. She's not thrilled that the fastest route to social services is through the prosecutor's office. But she is not against punishment. "I want prevention, but I also want justice for the victim," Pashmann says. "By which she means punishment of the offender."

But what of punishment is antithetical to prevention — or to accountability? "You have to ask, What really is the goal of punishment?" asks Dashman, the restorative-justice advocate.

If it's vengeance — to make survivors and the public feel better — that works for only so long. Punishment will not bring back Debbie or Brighton. In all likelihood, prison will make their killers angrier and more self-pitiful. Like most prisoners, they will probably be released

eventually, and prison will have done nothing about what got them there in the first place.

If the goal is deterrence, harsh sentences — including the death penalty — have little to no deterrent effect on violent crime. For instance, according to 2011 FBI statistics, the Southern states had the highest murder rates while accounting for 80 percent of the nation's executions, while the Northeast, with 1 percent of executions, had the lowest murder rates.

But if accountability is what you're after — and accountability is precisely called for here — punishment doesn't work, either. "We would like to believe that people spend their time behind bars reflecting and feeling deep remorse," Dashman continues. "Some do. But the system does not promote that."

From the pretrial stage on, the defense's game is to get the lightest sentence possible, and that usually means not coming up to the whole truth. "There is a real incentive to create a narrative of the crime that minimizes [the offender's] involvement," Dashman says. Repeat that story often enough and "it becomes the truth for that person."

Then, in prison, the inmate is "brutal with tremendous disrespect and brutality," which "only reinforces his feelings as a victim" rather than as the perpetrator of harm to another person.

"If you are interested in promoting genuine accountability in people who have committed violent crimes," Dashman concludes, "locking them up is not the way to do it."

What would justice for Denise look like? Her biological father, Willie Shelden, appears to want Denise Baby locked up. But he is weary of the fury being directed at DCF staff. "I don't want people to be violent toward anyone, because it's not going to help anyone," he told ABC2. "If they're going to do anything, try to support other kids that are being abused."

And, I would add, support their parents, even if you despise their acts. Because a mother, or anyone, who kills her child is not a murderer. She is someone who has been murdered, little by little, throughout her life. ☐

## INFO

That Day is a monthly column by Judith Levine. Get a comment on this story? Contact [levine@washingtonpost.com](mailto:levine@washingtonpost.com).

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# FROM STATE WARD TO THE STATEHOUSE

Vermont Senator Dick Sears is the man to fix DCF

BY MARK DAVIS

**R**oute 2 runs directly from Montpelier to downtown St. Johnsbury, requiring little in the way of navigation as it passes through small towns and farms. Nonetheless, state Sen. Dick Sears fumbles with a GPS for several minutes before stepping his Ford Fusion into drive and starting the trip on a stormy June morning.

Sears, who lives two hours away in North Bennington, played golf in a charity tournament in Montpelier the day before, spent the night at the Capital Plaza Hotel and squeezed in a breakfast meeting with three drug company representatives eager to brief the chairman of the Senate Judiciary Committee on their latest plans to treat opiate addicts.

But his primary task on this day is to attend three public hearings of a special legislative committee he co-chairs that is considering reforms to the Department for Children and Families, an agency under fire following the recent murders of two young children.

At Sears' seven, Vermont, Sears and seven other lawmakers on the Committee on Child Protection have listened as dozens of people shared stories of broken families and debated whether the state should starve more toward nurturing children with troubled parents or toward placing more children in protective care.

Many know that Sears, 71, brings relevant professional experience to the committee. He spent 30 years working with at-risk teenagers running an intensive residential program in Bennington.

But only a few in the Statehouse and the public are familiar with Sears' personal history, which has been plagued by some of the very problems his committee is struggling to solve.

Sears was born inside a Massachusetts prison to a mother he never knew. He spent the first nine months of his life in three foster homes before a couple adopted and raised him as their only child.

He expects, he says, with his life



him. "The lady I'm extremely lucky. Who knows what would have happened to me if the Sears didn't take me?"

He later served as a foster parent to five teenagers.

In the years he spent crafting laws governing adoptions, prisons, drug treatment and sex offenses, Sears spent his free time visiting towns clerks' offices and probate courts in a frustrating search for answers to some fundamental questions.

Who was his mother? Where was his family?

## On the Road

Sears has ESPN radio on his when on a call comes in on route to St. Johnsbury.

"Hey, bud," Sears says.

"Hey, bud," answers John Murphy, formerly one of the troubled kids at 204 Depot Street, the youth residential center to which Sears dedicated himself for more than 30 years. Sears took a liking to Murphy, and when the boy turned 18 and graduated from the program, he opted to stay in Bennington to be closer to his mother.

The two now consider each other father and son. They vacation and go to ball games together. During the legislative session, they grab dinner once a week near Murphy's home in Barre. When Murphy landed a job coaching football at Montpelier High School, Sears volunteered as an assistant coach, often making the four-hour roundtrip for practice. Murphy and his two kids all have rooms in the home Sears chose with his second wife, Beverly.

"If there's anything else that a father should do, I don't know what it is," Murphy, 38, explains later. "I think he always wanted kids and never had any and we're not having a dad... He wanted to help me. And I helped him. Getting to be a grandfather — I gave him that. He's everything to me."

Murphy knows Sears' committee is holding three hearings on this particular day — the last of which will be



Sears listens at a DCF public meeting on Monday.

## IN THE LATE 1990S, SEARS THREW HIS WEIGHT BEHIND A BILL THAT DRAMATICALLY BOLSTERED THE RIGHTS OF ADOPTED RESIDENTS.

in Montpelier. Murphy, who runs an ice rink there, hopes to swing by to say hello.

"Hope we can give you too much grief," he tells Sears. "If they do, I'll vent to you," Sears said. "Love you."

The affectionate words are delivered in Sears' signature deep, gravelly voice, which makes an impression even if his words are sometimes muddled.

In truth, the 84-year-old retired nurse aide turned out to be much like those at the other eight hearings the committee held — fairly tame.

Surprisingly few mention 2-year-old Denise Sheridon of Poultney, who died on February 21, days after DCF returned her home after she had previously suffered broken legs and other injuries. Her stepfather faces second-degree murder charges.

Two months later, 15-month-old Douglas Garvin of Winooski was found dead an hour after a DCF investigator visited his home to investigate suspected

abuse and saw bruises on his neck. Prosecutors have charged his mother with second-degree murder.

Investigations have been launched into both the deaths and DCF's handling of the cases. A state police inquiry into Denise's death, released last week by the Attorney General's Office, found that while no DCF workers should be charged criminally, poor communication between various public agencies and lack of a complete picture curbed the law enforcement into her broken legs.

If there's any chance for reform, it is likely to come from Sears' bipartisan committee, composed of nine senators and representatives armed with subpoena power. After taking testimony all summer, including from officials and experts, the group hopes to draft a bill in time for the next legislative session.

Sears and his team that DCF is perhaps giving too much emphasis on keeping families intact and should be more aggressive about putting children into safer environments. "We have to be

extremely careful when we're placing kids back into those situations," he said.

Meanwhile, Sears has been shuffling into hearings around the state. Broad and thick, he played defensive tackle in high school because his coach thought he was too slow to be a linebacker. The passage of decades has had the predictable effect — particularly on his hairline and wrinkles. He often wears black sweaters, or well-worn loafers, with his suit and tie.

Sears has a habit of introducing sentimental thoughts with "It's kind of corny, but" and has earned a reputation for comments of candor.

One example: "I don't like being told I'm just one of those politicians, blah-blah-blah," Sears says.

That's exactly what happens later that day during the committee hearing in Montpelier, when an older man uses his allotted three minutes to rage against lawmakers.

"I have a feeling that is nothing but a really dirty thing to make someone look good," the man tells lawmakers. "It's time you people wake up. I've so fed up with our government. I could scream. I hope you people can sleep at night, because you're responsible for the deaths of two children."

"I'd like to meet that guy in a dark alley," Sears says as he lowers himself into his car after the meeting. "Probably shouldn't have said that."

## 'Incredibly Intense Work'

Sears grew up with his adoptive family in Ashland, Mass. His father, Richard Sears Jr., worked as a laborer in an electric clock factory for which the town was once known. His mother, Charlotte, stayed at home. Both have long since passed away.

Sears describes it as a loving home. He was still quite young when his parents

## To the Statehouse 67-21

told him he'd been adopted. They shared little else about his family history to his still unsure of how much they knew.

Sears was the first member of the family to go to college when he enrolled at the University of Vermont. As a freshman, he made the football team and studied political science.

But then he lost his way. Sears flunked out after his sophomore year — “drinking and partying,” he explains — and was forced to retreat to Massachusetts. He eventually returned to Burlington, took night classes and graduated from UVM in 1969 with very little idea of what he would do next. Like so many Burlingtoners, he decided to make Vermont his home.

An ad for the Vermont Department of Corrections led Sears to a job counseling young offenders in St. Albans — and later, Burlington. But Sears eventually left to open up a nonprofit residential center for troubled teenagers in Burlington. 264 Depot Street offered housing, counseling and support to young criminals and kids who had fallen out with their parents or had nowhere else to go. Most would live at the center for a year or two before moving on.

Fights were common. Breakdowns frequent. Some residents went on to have families and careers. Some went on to become murderers.

“It was incredibly intense work,” said Scott Johnson, who ran a similar house and now knows Sears for decades.

“When you run a group home for adolescents, you’re dealing with kids who have fallen out of favor [with] their family and his supports, and there’s a lot of trauma in that and in their backgrounds. The tolerance level, and empathy level and the sophistication of the interaction was very important. In many cases, the kids were bigger than you. It was astonishing. You have to get up with a lot. You had to have a certain type of temperament, because there were days when it would have been easy to throw in the towel and say, ‘What am I doing with my life?’”

In fact, Sears worked the noon 9 p.m. shift at 204 Depot. He also led the kids on three-week camping trips in Canada before rising to a more administrative role.

“Sometimes I can come off a little gruff. I don’t mean to be,” Sears said. “It’s a part of the firmness. A lot of times, what kids are looking for is structure and consistency.” At the DCF hearings, “That’s what they’re hearing of you listen to what the parents and grandparents are talking about,” Sears said. “It’s a lack of structure, and that’s what’s frustrating

them. I can remember them sitting on a Sunday afternoon, waiting for room to show up, and from never does. They want to act tough, but they’re like anyone else. There’s nothing worse than watching that.”

Sears’ first lessons in politics came from building support for 204 Depot, located in a downtown area that wasn’t necessarily thrilled about its new neighbor.

It helped that some of the 204 Depot kids had lost a hand to put out a fire at a neighboring house. So too did Sears’ willingness to have an occasional beer with the adolescents who happened to own a bar across the street.

“When you run a place like 204 Depot Street in downtown Burlington, on the main drag, you have to know your community, your politicians, your schoolboard,” Johnson said. “You have to be good at building relationships. New police chief comes in, the next day you’re there saying, ‘Hello, let me tell

you about my program.’ That learned to be a politician because he wanted it to be accepted by the community.”

Sears eventually won a seat on the schoolboard — after losing in his first attempt — and stayed on until 1993, the year he took his place in the Vermont Senate.

In the late 1990s, Sears threw his weight behind a bill that dramatically balanced the rights of adopted residents. Adoption records had been sealed, even to the adoptees, unless a biological parent expressly gave permission to have his or her identity revealed. Sears led the charge to change that. Now records are provided unless parents expressly forbid their names from being released.

Given his background, it was probably inevitable that Sears would be assigned to the Senate Judiciary Committee, which spends much of its time on issues involving police, the court system and prisons.

Sears — who has been chair of the

committee since 1996 — has never been as serious as people of losing his seat. In fact, the only time he wasn’t the top vote-getter in his county was after losing a “yes” vote during the contentious battle to legalize civil unions in 2000.

Not surprisingly, he’s been at the forefront of Vermont’s major law-enforcement initiatives in recent years.

Sears led the charge to reform Vermont’s sex-offender laws so they’d include tougher sentences and more funding for investigative teams after repeat sex offender Michael Jacques murdered his 34-year-old niece in 2008. Jacques was on probation at the time of the crime.

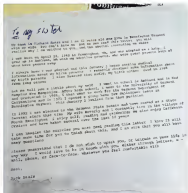
This past session, after Gov. Peter Shumlin worried of the “rising tide of opiate addiction,” Sears helped push a package of reforms through the Senate designed to steer addicts out of the court system and into treatment.

“He has dedicated his life to trying to help the kid he could have been,” said Shumlin, who entered the Senate with





From left: Seagal with Peter Machauer, Seagal with Seagal and Seagal's brother, Seagal.



argue I've ever known," Seagal said. "If he's trying to get information out of you, and he's choosing to do so by appearing to be slower than you, watch out."

### Search for Roots

As Seagal mused, he remembered about medical history — he had a curious bone taken off his leg in 2000 — and became more desperate to learn about his origins.

"The older I get, the more important it became to me," Seagal said.

Finally in 2006, through a friend of a friend of who knows somebody, Seagal managed to pry a short letter out of the Massachusetts Department of Children and Families.

The agency told him the name of his mother, Laura Foster, and noted she had died of lung cancer in 1995.

They also told Seagal his birth name, Stephen Seagal, which he now keeps in his eulogies, in case he forgets. (He tried to think of himself as a "Steve," for a few days, but it didn't take.)

And they told him that, living just a couple of hours from his home, he had a relative his sister.

The agency enclosed a sample letter he could send her, if he wanted to reach out.

Seagal thought about it for a day or two, then pulled out his clearly old laptop — he worried she wouldn't be able to decipher his handwriting — glanced at the sample letter one more time and tried to summon the words.

"My name is Richard Seagal and I am 63 years old and live in Newington

Vermont with my wife," he tapped on the keyboard. "You don't know me, but as you read this letter, you will realize why I am writing to you, and the special connection we share."

Please understand that I do not wish to upset you, or intrude on your life in any way. I would love to be in contact with you, either through letters, or e-mail, phone, or text-to-text, whenever you feel comfortable with.

## HE HAS DEDICATED HIS LIFE TO TRYING TO HELP THE KID HE COULD HAVE BEEN.

PETER SEAGAL

From Machauer had grown up believing she was an only child — her father, who is not Seagal's father, left when she was 2 years old. She and her husband became professors at a community college. They had three children — and grandchildren.

Her mother, who is also Seagal's mother, had never mentioned having another child. So Machauer was amazed when the State of Massachusetts notified her that a brother might be looking for her.

She remembers asking herself: Could it be true? Was it really worth finding out?

Her sons urged Machauer to reply to Seagal — if they had no uncle, they wanted to meet him.

She googled Seagal and read about his public life. She figured reaching out was better on his part; he knew little about her.

A few weeks after Seagal mailed the letter, he picked up the phone and heard a woman say: "You wrote me a letter?"

That conversation was awkward and lasted for about a half hour. They spoke of their own families, of what they knew of Massachusetts, of their jobs.

They had grown up about 20 minutes apart, and Machauer and her family often visited a huge mall not too far from Seagal's home in Ashland. Neither was ready to discuss the obvious next step, though they agreed to speak again soon.

Eventually in the summer of 2006, Seagal and Machauer agreed to meet at a restaurant off Interstate 91, not far from the Yankee Candle brand trip.

Seagal was nervous about what to wear: finally settling on casual pants and a flannel shirt. He was embarrassed when he saw his sister wearing a dress, and her husband Robert in a collared shirt and tie.

Machauer took stock of her brother: a big guy, but gentle, and a little shy, especially for a politician. And with a good sense of humor.

That first meeting led to more. Seagal peppered his sister with questions about their mother, but before long, the talk turned to vacations, grandchildren, health and jobs.

"I was as only child until I was 60 years old," Seagal said. "Thank God I am still alive — losing a sister who cares about you, that's rare."

Brother and sister see each other three or four times a year. The Machauers have come to the Statehouse for a few of Seagal's swearing-in ceremonies, and Seagal has introduced them to governors and senators.

Now they're like so many families who live in different places — they don't get together as much as they'd like. Life gets in the way. "I always think I've got to see him more often," Machauer says. Machauer says she'll think at 2 a.m. that she should call Seagal the next day, but the day gets away from her. And Seagal, of course, always has a packed schedule. He's traveling the state, listening to people from fractured families trying to make their lawmakers understand the myriad challenges in their lives. ☐

Contact: mork@severaldog.com

# Tradition in a Glass

Vermont Folklife Center teams up with a brewer to link past and present

BY ETHAN DE SEIFE

**T**he Vikings fermented honey into mead. Ancient Babylonians and Egyptians were old brewers of beer. The Incas turned maize and cassava into the powerful drink known as chicha. Apparently humans beings everywhere have a strong desire to ferment and drink what's around them.

Vermonters are no exception. Old-timers long ago found a clever way to make use of locally abundant resources to produce an alcoholic beverage. That beverage, called sap beer, is brewed with fresh, late-season maple sap in place of water, and it's particular to the sugaring region that includes Vermont and Quebec.

Fiddlehead Brewing of Skeltonville will produce a limited run of sap beer and sell it at The Third Annual Frog Run Sap Beer Festival, a June 22 benefit for the Vermont Folklife Center (VFC). For local beer enthusiasts it's a chance to quaff an unusual beverage that fairly bursts with terroir. But for the nonprofit VFC, which turns 30 this year and is co-sponsoring and supporting the event, the production of this draught is much more significant: It brings the past alive.

In conversation with Steve Dyer over tea and scones in the kitchen of their Middlebury head quarters, VFC collectors Andy Kolosov and Gimpsey Shanon often return to that idea. The center, says Shanon, "is not about 'old stuff' or 'it's about old stuff' as if that stuff's much an old stuff that's relevant as information, models and provocations for challenges in the present, and for reaching into the future."

The VFC website offers a perfect illustration of that unofficial mission statement. On the page devoted to the sap beer fest, visitors can click to hear an audio recording of the late Edgar Dodge discussing the production of the regional



drink. Dodge was in his seventies when the VFC awarded him the honor—the most prestigious process of sap-beer brewing. "It was enormous to put in anything you'd think might add something to it," he says.

Relayed through a heavy Vermont accent, Dodge's detailed descriptions serve as the foundation for a new sap beer recipe. Fiddlehead's owner and head brewer, Matt Cohen, learned from Dodge's recording that sap beer is by nature inconsistent, so he felt no obligation to adhere slavishly to a single recipe.

"I varied from year to year," Cohen says. "In that spirit, we're always tweaking the recipe a little bit."

Though it's the third time the VFC and Fiddlehead have collaborated on the fest, sap beer's ever-changing recipe keeps things fresh. Like its historical predecessors, Cohen's brew will have a high alcohol content: about 4 percent. But the brewer also took liberties, this time aging the beer for three months in bourbon barrels. "It starts with a real nice bourbon note, and finishes with a maple note," he says. "There are lots of unique flavors going on."

Those barrels may have come from a distillery down south, but the sap is strictly a Vermont product. "Any time you can use any type of local ingredient, you feel much more tied to the land and agriculture, and to the rich history of the people of Vermont," Cohen says, confirming brewing's status as a genuine folk tradition.

The revival of an unusual alcoholic drink may seem an unlikely project for a folklife center—one that serves, as Steve Dyer observed in a 2007 cover story, as "the state's de facto oral archive, a repository of more than 4,000 hours of interviews and other audio material." (That number has since risen to 6,500 hours of electronically indexed material, according to the organization's website.)

But the VFC is economical in its celebration of "old ways." Indeed, the rosters of past and upcoming VFC events speak to just how inclusive this organization is. In addition to supporting performances of traditional music and recording oral histories, this year the VFC has held an exhibit about one-room schools and an event that featured photographs of and a performance by the drag queen troupe Ladies of the Rainbow Cattle Co.

**HISTORY**

The Sap Beer Festival will be of interest not only to imbibers but to lovers of regional folk music. The event's entertainment lineup includes Vermont old-time fiddler Pete Sutherland, accordionist Nicholas Williams and Quebecois violinist Stéphanie Léves. This pairing of beer and music has been designed, Sharow notes, to introduce attendees to a range of interesting folk traditions.

Sharow and Kolerus, who both hold PhDs in folklore, say they have seen their field change dramatically over the last several decades. Once primarily concerned with identifying and maintaining the cultural practices that ostensibly constitute a "cultural identity," they explain, folklore is now generally more concerned with the expression of shared identity that has its roots in human interactions.

Kolerus and Sharow are steering the VFC in a direction that reflects this fundamental shift. "Our primary interest is how the people in this state live in the present day," says Kolerus. "We're essentially doing a kind of cultural anthropology of Vermont in the present, and the past is inevitably a factor in that."

To that end, the nonprofit recently received a \$33,000 grant from the Library of Congress to study the current practice of Vermont agriculture. Why agriculture? Because, starting as the mid-18th century, when state and federal legislatures (among other factors) changed the nature of farming forever — and since farming, changed, the lives and customs of Vermont farmers changed, too.

More than anything, the VFC is busy Events and exhibits run concurrently, and the organization sponsors everything from films to educational programs. "It's not part of any coordinated plan to stay super-active and make a lot of noise," Kolerus says.

Still, he acknowledges that the VFC, which currently employs four full-time staff members and two part-timers, is in the midst of a major fundraising initiative, and is looking to grow. "We want to do more exhibits about our own work, and to create more content," says Kolerus, whose ambitious plans include focusing on podcasts, traditional printing and electronic publishing. Upcoming projects run the gamut from audio recordings of New American musicians to a video about backyard wedding in St. Albans.

While perhaps not every urban Vermontian understands the importance of folk culture, it's none the less refreshing that drinking a sap beer can connect us with the state's heritage. VFC's goal is to encourage us to consider, as we quaff, not just the beer but the practices and traditions that delivered it from tree to barrel to glass. ☐

#### INFO

Third Annual Frog Beer Sap Beer Festival  
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# Living Art

Bread and Puppet Theater has turned 50, but its future, and legacy, remain uncertain

BY XIAN CHANG-WAREN

**P**eter Schumann has a hole in his sweater. On a Sunday morning in May, the founder and artistic director of Bread and Puppet Theater sits as a visitor into a house on the Glover farm where his family and the theater have resided since 1973. Schumann's face is bright and animated, framed by a mass of white hair, which he walks his weight into forward. His hair's pouring down from the 10-foot stile he routinely donned well into his seniority.

He lights up and laughs when his wife, Elka, suggests that he change his clothes. "But I want to make a puppet show!" Schumann declares. He tucks his hands through the wide tear in the belly of his wooly sweater, making his finger dance to a lively tune that he hums.

Schumann, who turned 80 on June 15, has spent a lifetime staging shows and creating puppets from clothing scraps, cardboard and other found materials. In the 51 years since he founded Bread and Puppet on New York's Lower East Side, the company has gained international recognition for its distinctive papier-mâché puppets, massive outdoor performances and unashamedly political content—not to mention Schumann's practice of doing out homemade bread at every performance. B&P established itself as a fixture at antiwar protests during the Vietnam War era and a widely considered a pioneer of American street-theater.

Not that the founder puts much stock in that. "Importance is politics; importance is money; importance is the various forms of war that are being waged," Schumann says. "Puppetry distinguishes itself from importance by being unimportant. And it doesn't have the intention to be important."

Nonetheless, B&P has reach, not least owing to the droves of puppeteers and scholars who have cycled through it over the years. Many have gone on to create puppet or radical theater companies, create and perform of their own.

THEATER



SCHUMANN'S FARM WITH LARSEN  
AND HIS HANDS: PHOTOS BY THE BREAD  
AND PUPPET THEATER COMPANY

**IS THERE A FUTURE? MAYBE NOT.  
MAYBE BREAD AND PUPPET IS THE THING THAT HAPPENS  
WHEN PETER SCHUMANN IS IN THE ROOM.**

TRUDI COHEN

One such alumnus is Trudi Cohen, a current bread weaver and past puppeteer. Along with husband and fellow alumnus John Bell, she later helped found the Great Small Works collective in New York City and the BOPUS Festival of secret street bands in Boston.

"I see Bread and Puppet everywhere, and people don't realize it," Cohen says. "The fact that puppets are not kids' things anymore, and protesting and picketing and street theater in our country can be traced back to it... I think the vast majority of people who love BOPUS don't know it comes from Bread and

Puppet. But for me, who dreamed it up, I know it's part of Bread and Puppet's legacy."

As B&P enters its sixth decade, and Schumann, the theater's undisputed creative force, enters his ninth, the Schumann family and the board are faced with the weight of that legacy. It raises an uncomfortable question, and a discussion that, at the words of one board member, "Pete's not into."

What, if anything, will become of Bread and Puppet Theater when Peter Schumann is no longer able to lead it, or is gone?

**E**ntering B&P's grounds one feels rather like moving backward in time: down unpaved roads, out of cellphone range, back to the corners of the 1960s or the Eastern European vaudeville shows of the 19th century. For the hundreds who flock to Glover each summer—B&P's season locked off last weekend, on June 15—the farm itself has become a cultural institution.

Last year, B&P launched a 50th anniversary tour, which included revivals of historically noteworthy shows with original cast members. And Schumann, whose painting and sculpture career extends beyond the puppets and backdrops he makes for the theater, had a successful first solo museum show at the Queens Museum in New York City. "His work is both profound and playful in a way that grabs people at a basic human level," says curator Lerissa Harris. "The work connects Europe with America, words with images, humor with pathos."

"I have never ever seen an exhibition



Peter Schumann  
of B&B Puppetry



work like this," she adds. "I still don't have the words, exactly. I don't know the law that governs how it works."

The temporary staff acted a fair amount of attention B&B is among the longest-running nonprofit theater companies in the US, despite having rarely funded.

"It's really created and serviced using a totally different model than what anyone else does in this country," notes Chris Dufan, a board member and former puppeteer. "It keeps growing and existing not by having a development office and grant writing and all these things that most normal nonprofit companies do, but just by nature of their and intelligent use of resources."

B&B's ethos of self-sufficiency may be both a cornerstone of its group identity and one of the secrets of its longevity. "The company has always operated on a shoestring budget," notes Max Schumann, one of Peter and Ellen's five children and a B&B board

member. Food is grown in a large garden on the Glover farm; the shows are created using cheap, recycled or found materials. Revenue comes from ticket sales and the gift shop, B&B's profit shop: charms, art, buttons, pins, posters and books.

The theater's most valuable resource, though, is the people who show up to lend a hand. "A huge part of how the theater sustains itself is volunteers," Max Schumann says, leading a visitor on a tour of buildings with puppets and tools stashed to the ceilings. "The role and production of bread and Puppet relies on them. Peter is naturally possible, but he needs all of the us."

For volunteers, and especially for the core group of resident puppeteers, life at B&B has always been far more than a performing gig. Puppeteers make meals, pitch in with fundraising, cook meals, set up accommodations for visiting groups and generally work to

LEWIS/ART BY P. HARRIS

## Living Art BY JEFF

make the collective living and creative environment function. That, for many, is a big part of the attraction.

"It's truly a community and, for the most part, practices what it preaches," says puppeteer Katherine Nook, 26. A member of the resident company for the past three years, she previously worked with the Living Theatre in New York City. "It's so nice to find a group that doesn't just make political theater, it lives it," she says.

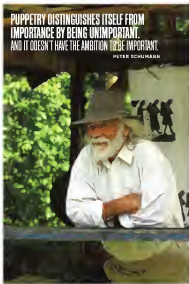
That's been the goal over the decades. "[David and Pepper] was also a lifestyle," adds Cohen. Along with Bill, she was part of a six-person group that, from the early '70s to the mid-'80s, was B&P's longest-lasting resident company. "It was the intense work ethic. The pleasure of running around with puppets sharing food and home and the outdoors," Cohen continues. "We share that. We have that."

Aside from the Schumann family, a resident company with up to six members has traditionally lived on the grounds of the "Dopp Farm," as the property was known before it became home to B&P in 1979. (At the time, the farm belonged to Ellen's father, John Nearing, her grandfather is Scott Nearing, who with his wife, Helen, penned the book to-the-land classic *Living the Good Life* and other books.)

In the summer, dozens more members of B&P's extended community arrive to help with the shows. Hundreds stream in on Sundays to watch the performances. That informal structure, with an ebb and flow of people coming to and leaving Glenside depending on the theater's needs and the season, has sustained B&P's activities for years.

But some changes are looming. "We're currently looking at changing how the internal structure of the theater operates," says Nook, who assists with administrative responsibilities in addition to performing. "Before, a resident company lived here year-round and went on tour. But now, we're changing to having a company on a tour-by-tour basis."

Herein, after this summer season, the theater will dissolve its resident company. Nook characterizes the shift as a natural consequence of Schumann's aging and his recent burst of creative activity. The hope, it seems, is that the change will give staff more time to book and advertise shows in larger venues to accommodate Schumann's new work, and give him the freedom to create at his own pace without a set group of performers in mind.



"I feel so blessed and lucky to have worked with Peter," Nook says. "He's given us such a gift to the world, and now it's this community's duty to make his dreams possible."

**P**eter Schumann doesn't remember the first time he made a puppet come to life. When he was growing up in the 1940s in the German town of Silesia (now part of Poland), his family was friendly with a group of traditional, street-performing puppeteers, the kids had a collection of puppets. "Whenever we had a birthday or an occasion for a celebration, we would put a bed sheet between two chairs and do puppet shows for each other," says Schumann. "To make fun of things."

For him, humor would become a powerful antidote to challenging times

before he turned 10. World War II had displaced Schumann's family to a refugee camp. There, he recalls, conflicts routinely erupted among townspeople, refugees and soldiers stationed there.

On a warm one day, as he recalls, Schumann and his brother invited the refugees, the villagers and the camp together under one roof for a puppet show. "I have no recollection what that was about, but it was good," he says. "Total feedback. So, we did puppet show. Total success."

After the war, Schumann turned to painting and dancing. He met Ellen, an American, as a Fulbright Scholar in West Germany, in 1955. They moved together to New York in 1961, when Schumann was 27. He quickly fell in with Lester Kinschammer's experimental performing arts groups, such as the Living

Theatre and the Merce Cunningham Dance Company. Schumann's early works in New York fused dance, puppetry, music and text, using traditional European travelable troupes to stage political performances. In those days, his works had "outrageous titles," as he now jokes, such as "Dance of Death" and "Story of the World."

"I was a real war child," Schumann says. "And everything was about the aftermath of war, for me."

**O**n his property in Glenside, Schumann has placed a couple of chairs just outside the newest building: a painting studio that friends recently built in celebration of his 80th birthday. For the first time, he has a heated space to paint as during the winter.

The future, from a conceptual as well as a practical standpoint, is not a topic on which Schumann likes to dwell. "I don't want to be depressing," he tells his visitor. "You are young, there needs to be nothing depressing about that. Even if the calculation point toward the unlikelyhood of any of us surviving these times." Making plans for the years to come seems, he says, "a slightly ridiculous business."

Nevertheless, slipping into the early autumn sun and taking occasional puffs from a cigar, Schumann gestures to the vast expanse of B&P's property and allows, "It would be nice if some things remained."

From an artistic standpoint, it's nearly impossible to separate B&P from its founder. But the theater also counts as a nonprofit organization with a 25-person board, several rotating seats and 12 voting members at any given time, according to Debra Peter and Ellen Schumann: one of those board members, there are two seats for their five children. The siblings take turns serving on the board.

The discussion of how to further B&P's legacy, according to everyone interviewed for this article, began several years ago. Initially, Cohen recalls, Schumann himself approached the board. "He wanted to preserve his work in some way," she says. "The legacy, the scripts, the materials, whatever it was that he created—where was that going to go? His ideas and paintings and pieces of art. And I think we all sort of knew."

Delving into the nuts and bolts of that transition proved difficult. The board established a sustainability fund to preserve what he determined aspects of B&P which could include the theater company, countless puppets and costumes, the painting press, the museum, and various structures on the property, which is owned by the Schumann family.



Complicating matters is the fact that most of the company's artifacts are made of organic material that deteriorates over time.

"We're grappling with that now," says Cohen. "We're establishing the need to preserve these things, but what's preservable, even with the finest steel who owns it? That's the other question."

A third question: What is there? Over the years, countless banners, medals and props have been created and picked up and used and recycled, nobody is entirely sure what is stored in the various buildings on the property, or in what condition these items might be — or what they're worth in monetary terms.

for the public. The rest, though, is still up in the air. When it comes to the theater B&P has never performed a show that Schumann himself did not conceive and direct.

"Even with a script and a manual in hand, it would be very hard to reproduce," Cohen says. "So, is there a future? Maybe not. Maybe Bread and Puppet is the thing that happens when Peter Schumann is in the room. It's quite possible we'll come to that conclusion."

Schumann himself is unsure. What purpose the continued existence of the theater serves. "The shows, the way we do them, I don't know if they are transmittable to other generations or more



That question, at least, will soon be answered. This summer, a \$10,000 conservation assessment grant from the National Heritage Preservation Foundation will bring a pair of museum assessors to catalog and appraise B&P's collection. Dolan, who wrote the grant, comments that it was controversial on the board, given that B&P has generally avoided outside funding. Its anti-materialist philosophy, too, complicates the idea of preserving the art, the first whiff of commodity fetishism seems to set off alarms.

"Peter is a big advocate for the impermanence of objects and letting things erode," Dolan says. "He jokes a lot about how everything should be recycled in a large sense, just rot and fall into the ground, and I think that, yes, that's true, and we all believe that, but there's a lot of middle ground."

At the moment, it seems all have concurred that the museum should be cataloged in a first step and preserved

ingful or anything," he says, adding that the point of the performance — and protest — has always been "in itself." He harbors no illusions that his puppets changed the course of wars.

"No, the value is in itself," Schumann says. "The value is for yourself."

For his part, the master puppeteer prefers to create now in the present rather than look toward the unknown future. "Rather and something smart," Schumann offers, referring to the 16th century German religious leader Martin Luther. "He said, 'And if I know that the world ends tomorrow, I would still plant my little apple tree today.' It's good, huh? Naturally! What else should we do?" □

## INFO

Bread and Puppet Theater performs in Green on Sunday afternoons at 3 p.m. through June 26 and then July 13 to August 24. Donations for other shows and museum tours are breadandpuppet.org/summer-schedule

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# Paradise Costs

Book review: *Bittersweet* by Miranda Beverly-Whitmore

BY NARSIGT HARRISON

It's easy for readers to empathize with a fictional character who wants to find love, solve a mystery or save the world. But a protagonist who yearns to be rich? That can be a harder sell.

And yet, for all our egalitarian ideals, the lure of the masked lifestyle is a theme running through American stories from the genteel world of Edith Wharton and F. Scott Fitzgerald to the cash-grubbing free-for-all of *The Wolf of Wall Street*. *Worlds* doesn't just serve our material needs, it appeals to our imaginations, too, which is why we can't merely dismiss all money-motivated characters as shallow.

Part-time Vermont author Miranda Beverly-Whitmore knows this well. Her third novel, *Bittersweet*, A Novel,

**BITTERSWEET WEAVES A GOLDEN SUMMER IDYL AROUND ITS READERS, PULLING US DEEP INTO ITS NARRATOR'S HAZE OF YOUTHFUL ILLUSIONS.**



## FROM BITTERSWEET

My anxiety of the many afternoons I spent at that beach that summer is long and lingering, bound up with the increasing school of things always leaving the way they were and the belief that they would always be that way. As the afternoon wore on, more Winkles descended the steps, calling happily to each other and began to tell the non-fundamental, simply-familiar news items between them, and around and their simply laid upon the rocks and near-the-water world got by was essential to the definition of being a Winkle.

They stood mostly in pairs, wooden caskets crowded with clinking keys. Once the children were inside, someone—in a flash a cousin—would take a terrible view out on the beach. Its beach-these people. Birch canopies. Gray drift, invasion marauders from the tides, with look down. [ ]

Then there was the constant hubbub about the dogs, who had roiled in the street, who had clattered on the walk, who was a good girl who couldn't beak with the ch. view, who couldn't beak having in the village. All that Winkles, for that matter—became permeated with a summer scent cut with the varied path of summer. Being in a constant state of alertness—a small insects could have impinged I could tolerate and come up love.

Age enters. "It made Winkles look like the show." Local readers may find themselves nodding how the real Vermont drizzle has evolved and shared as its mates with the public while Beverly-Whitmore's fictional one clings to primacy and the past.

That adherence to tradition—rather than literary per se—is precisely what affirms *Bittersweet* about the Winkles. Invited to spend the summer with Ev at Winkles, she soon finds herself in a cottage called *Bittersweet*, "a quiet place, a country place, a place of fragrances and fruit and spreadable honeysuckle, idyllic and sun drenched in a way I had never known, but of which I had long been dreaming."

It's inevitable, of course, that Mabel will find trouble in paradise. (To drive the point home, Beverly-Whitmore has her telling a copy of *Paradise Lost* to the beach.) The fields Ev has to her

roommate, boys with her afternoons and disappears for days at a time, leaving Mabel to handle a forbidding paternalist, an ice-cream man, a fragile younger sister and dotty, loopy Aunt Sudo. It's true who plays suspect, making Mabel an offer she can't refuse. If she can find evidence of some unspecified wrongdoing in the Winkles archives, the dowry lawyer on night just and up claiming a coveted place at Winkles.

If the outside like a story that might be more at home in Wharton's America or at contemporary times in the world of *Coliphones* and TSA searches where *Bittersweet* is ostensibly set, it is *Lila Diana Turt's The Secret Marriage*, with which it shares the outsider-looking-around-to-the-also-please, Beverly-Whitmore's novel looks back to a world where social pretension was assumed to go hand in hand with intellectual,

mannish and aesthetic superiority. It's an equation Mabel seldom questions, even as excluding evidence suggests that the Winkles are as degraded as they are privileged.

*Bittersweet* has one foot in the liter of my mind: *The Great Gatsby* and the other in the page-turning public territory staked out by *Daphne du Maurier's Rebecca*, whose frustratingly chaotic narrator Mabel too often resembles. At times it feels like she's suffering from Stockholm syndrome, making excuses for Ev's increasingly poisonous behavior even as her supposed friend accurately warns her, "It's like I've inferred... you should just stay away from me."

Hint of Mabel's unreliability as a narrator—and of a secret in her own past—never quite suffices to fill this void at the novel's center, where an active, compelling protagonist should be. The

is arrested by a college student named Mabel Dugan who keeps escape from her lower-middle-class background into the raffish world represented by her freckleless roommate, Genevieve "Ev" Winkles.

Mabel's parents are dry cleaners, the cheerfully beautiful Ev "had come of age in boarding school and rehab." And here is no upstart fortune, the Winkles—who usually deride a Dugan to include—as an American dynasty. Each summer they converge on Winkles, a bucolic compound on the Vermont side of Lake Champlain, where they dwell in cabins and observe traditions that involve dressing in white and performing Shakespeare.

Let me speculate that the Winkles were inspired by the Mills of the Boon. Paria, Beverly-Whitmore's pointedly includes a scene set at that real Gilded

erary of the *Pendula*. Last references is that Winlock clearly isn't a prelapsarian world except in Mabel's head, in what sort of paradise does Eva have lacks prominently installed on all her interior doors? The reader soon begins to suspect that Mabel misinterprets evidence and remains willfully blind to danger signs because of her overwielding (and selfish) desire to "keep Winlock safe." Yet she herself never quite acknowledges the role she plays in her own deception and subsequent disillusionment.

If *Afternoon* falls far short of its literary predecessors, it's still a highly readable novel full of plot twists and turns, action and scandal — a beach book for those who'd rather bask in Vermont sunbathers than tropical sand. While at times it approaches the high life melodrama of ABC's "Revenge" — without the humor — the novel has a consistent redemptive grace: the skill with which Beverly Witherspoon brings her setting to life.

Winlock's allure is no vulgar matter of

"golden candlesticks and infinity pools," as Mabel notes scornfully, rather, "it's rustic in the way only a rich person's place can be, with money running under it smoothly so that they get to pretend they're just like the rest of us." Long, languorous descriptions of the compound, closer to a classic Vermont camp than a McMansion, help us understand and even share Mabel's infatuation with the place.

In passages such as a montage of days spent on the beach (see sidebar), or the lengthy description of Mabel's

sexual encounter with Eva's blacksheep brother, *Afternoon* weaves a golden summer idyll around its readers, pulling us deep into its narrator's haze of youthful illusions. Money alone can't buy that kind of Winlock indifference to harsh realities, but it sure helps. ☺

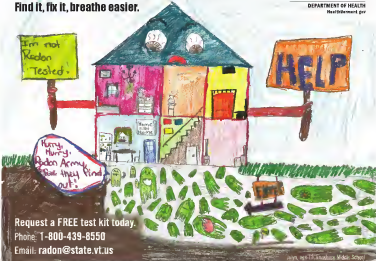
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#### INFO

Illustrated by Monica Beverly Witherspoon  
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# Love, Italian Style

Taste Test: Pascolo Ristorante BY ALICE LEVITT

**W**ere all familiar with the pasta dish known as carbonara, but not necessarily with its inspiration, an Italian secret society called the Carbonari. Formed early in the 19th century, these "charcoal burners" are credited with a key role in unifying states on the foot to what we now know as Italy.

Carbonara, which first appeared circa World War II, was named in honor of those parties that, as I dug into the remarkable bucatini carbonara at Burlington's Pascolo Ristorante, I was reminded of another secret society, contemporaries of the Carbonari (the fictional Puppets) of Rossini's 1813 opera *Il barbiere di Siviglia*. Their creed is already eating to excess; their name means "shut up and show down." A taste of Pascolo's carbonara (on bucatini, a thick spaghetti with a thin hole in the center) inspired me to do just that.

Carbonara is traditionally a fat bomb, chockin' with bacon, eggs and cheese. But in the kitchen of executive chef Kevin Sprague, the pancetta, egg and pecorino are brightened with a garden's worth of herbs and a shot of lemon. Recognizably carbonara, but smarter and cleaner, the dish will continue to inspire lauded sophisticated in my party for years.

Luckily, we can all join Pascolo's not-so-secret society. While there are still a few cringes to work out in the menu, service during my visit was uniformly exceptional. More dishes were coming arise than tuckers' secretaries — and several are sure to become Queen City staples.

The stairway descending from Church Street to the basement (long known as Three Tomatoes Trattoria) has its own air of mystery, worthy of the Puppets. Inevitably from its most recent incarnation as a risk, Pascolo has the unmistakable sheen of a Farmhouse Group restaurant, including a sunny window that allows guests to watch chefs cook seven different pasta shapes from scratch.

These parties are paired with a list of carefully selected wines, including bottles grouped by the region in Italy where they



RECOGNIZABLY CARBONARA,  
BUT SMARTER AND CLEANER.  
THE DISH WILL CONTINUE TO INSPIRE HUSHED  
SUPERLATIVES IN MY PARTY FOR YEARS

were crafted. Wine director Alan Moran has even devised a secret section to wines that will astound a know-how. Such lovers not as willing to explore can choose from six tags, including two Italian specialties and a house-brewed ale from Long Trail Brewing. Sean Michaelis crafts creative cocktails using Italian spirits, too, such as

the "Tos of the Toot," featuring Aperol, Grand Oldenberry liqueur and cherry preserves, lime, reposado tequila and the soft drink chambré.

Pascolo is the fifth outpost in an intriguing partner for Farmhouse Group's Jed Davis, and one with special weight. As a youth, he made the decision to pursue a



career in restaurants while dining with Three Tomatoes co-owner Jim Raimo. Dave grew up to manage Three Tomatoes. But his own deployment of the oak-and-brick-bedecked space is a very different animal. The wood-fired ovens still burn at Pascolo with nearly a

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# SIDEdishes

BY HANNAH PALMER SOHN &amp; ALICE LEWITT



## Sins of the Flesh

RESTAURANTS' INTERLUDES FOR JULY WEST NIGHTS ARE HERE

In February, we announced that chef DOMINIC PAINE had commissioned a custom, portable Argentine open-fire barbecue, built for asada nights at **VENUE**. These special dinners will begin on Thursday, June 26, following this Thursday's "An American Girl in Bordeaux," a wine dinner hosted by winemaker Michele Delpire as part of the celebration week.

The asada nights will continue weekly, weather permitting. In contrast to Paine's light, just-through-French-wines, each Asada Thursday will be a feast of local meats, vegetables and Argentine vino. The dinner's \$65 price tag includes two glasses of the list—with white, red and rose options—non-alcoholic beverages, tax and tip. A portion of proceeds from each event goes to the Pundelic Foundation, dedicated to improving wheelchair accessibility in Argentina.

Paine's approach dinner will begin with finely-style salad and bread served with provolone, a classic Argentine dish of seasoned, grilled provolone cheese. From there, meats will arrive at the table as they're ready. GRASS-GRAZED

## Queen City Brew

SOUTH END BREWERS COME AT OLD WORLD STYLES

Two weeks ago, **QUEEN CITY BREWERY** (700 Pine Street, queencitybrewery.com) opened its life in Burlington's South End after a lengthy incubation period. Inspired by a group of longtime home brewers-aspirants, the space represents the culmination of two years' work, but the story goes back at least two decades. Co-owner PAUL HALE says he's been home brewing since 1995 and, until this past year, years ago at Green Mountain Mashers, a local home brewing club. "I've been thinking about doing this for over 20 years," Hale says.

So Queen City's repertoire runs deep. On Pine Street, Hale and partners PAUL HALE, PHIL KASZURA, and MARION AND SARAH VAN DYCKENHOF are producing 18 barrels a week of Old World ales and lagers, making Queen City the latest brewery to break away from the hop-bacon trend that dominated Vermont brewing until very recently. "We're not leaning toward making the next double IPA or anything like that," Hale says.



Instead, Hale and company pour a selection of beers harking to places like England (Pils), R&R, Cologne (yes, R&R) and Antwerp (Belgian style blond and amber ales are in the brewery's initial selection).

"We want to make traditional beer that fits the style for what it is," Hale says. The first step is to replicate old recipes as exactly as they can. When brewing a Belgian beer, for instance, from Antwerp, Belgium, the style is R&R, the yeast is French, the malt Scottish. Queen City brewers even adjust the water for mountain regional appropriateness. "We're not in Kansas here because Burlington's water is very soft," Hale says. "You can just add salt [ironically] to it," rather than having to filter cheap out.

That sounds complicated, it's natural enough for this crowd. Hale holds a PhD in chemistry from Northeastern University and partner HALE matches that with a degree in molecular biology. "We're a pretty nerdy bunch," Hale says with a laugh, adding that they're happy to bring a little science into the beer lines to give Vermont something fresh. "The *Amarillo*, named for the golden scent of [beers] is basically the beer of Antwerp, and you can't get it fresh here," he says.

Queen City is changing that, with an eye toward quality. "We want to make classic beer styles that are harder to find, and do it well," Hale says. Find the beer at the brewery on Friday, Saturday and Sunday afternoons, on draft at a few Burlington restaurants in the coming week, and at the **VENUE** BEER FESTIVAL, July 18 and 19 on the Burlington Waterfront.

—H.P.E.

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## Love, Italian Style 40-46

quarter-century's seasoning, and real sauce dishes make several appearances. But the menu trends toward the more refined, as served at Trattoria Delfa and L'Espresso.

One ingredient both of these older Burlington restaurants lack is a Church Street location with outdoor seating. My first foray into Pasco's experience mimicked a Roman holiday, with my dinner served at tables for optimal people-watching. I was in a bit of a hurry that night, and my server succeeded in offering my party three cocktails in little more than an hour.

On a warm day, the asparagus salad was more refreshing than a glass of limoncello. Indeed, lemon dressed the shaved asparagus, greens and cherry tomatoes. But it was a dose of musty lemon that really hit the spot. Two piles of house ricotta were pleasurable bites, but the salad would have shone without them.

With three bruschettas on the menu, trying one was a must. The most original version was coated in house marinara, butter and breadcrumbs. The three teeny crostini arrived with creamy marrow left me wanting more, especially considering their \$8.95 price point. I made up for the low carb count with a slice of airy, oil-soaked topped bruschetta, not unlike a lighter version of my mother's schiacciata.

Chicken Parmigiana, a welcome nod to lower-brow Italian fare, was the restaurant's greatest disappointment. The chicken breast is usually pounded thin, but this one was thick, overcooked and dry. That was a pity, since the chicken's crust was admirably crisp and its red sauce balanced just right between sweet and sour. The housemade mozzarella on top was only lightly melted, without a hint of the smoky brunoise I look for. Worst of all, the bed of spinach was insufferably washed and gritty. The serving price was a \$15 side order of spaghetti I'd mild. Wry and cheesy as ramen, it was an unexpected hit.

That puts my even less outdoorsy my main-course plate of popovers on a fringe. The housemade popovers were cooked more than the satiating all-cream spaghetti and baccarat, but when it looked in fun for my eye it made up for my palate. The paper-thin crusts were had been cooked in the wood oven, which imbued them with a whiff of smoke. The creamy sauce was all decadent comfort, though it lacked the traffic and rosemary freshness mentioned on the menu.

Coffee tends to overheat my palate, so I usually avoid it. But my server was right to steer me



Highland Park with pane tostone

toward Pasco's version. Served in a Mason jar, the parfait of Vermont Creamery mozzarella, ricotta and creamy smoked babykins betrayed barely any of the bitterness I expected. It's the only dessert I've had that I would order a second time.

Later in the week, I ventured below ground for a second meal, which easily topped the first. For more than a decade, I've had an annual tradition of splurging on a glass of fresh manzanilla. From now on, it will be the one at Pasco's. There, the medallions of housemade, gooey cheese are coated in basil bread crumbs, then served with a squiggle of tangy salsa verde and a bowl of the restaurant's pitch-perfect red sauce.

On the opposite end of the spectrum, the priciest dish on the menu, a \$15.95 swordfish fillet, was a great alternative for those trying to "eat clean." Striped with grill marks, the tender fish was remnants of a cooking group from

falling apart. The touch of fire lent its mild flesh a strong flavor. On the side, a pile of white beans and tomatoes comprised a lighter, Mediterranean version of cassareite. A salad of crisp arugula and sunny orange segments reaffirmed the taste of warm weather, seaside dining.

The different pizzas can emerge from Pasco's oven, though I saw few parties order them during my meals. Each is large enough to serve two reasonable people and has a crisp, cheesy crust that suggests a slightly thicker version of the one once served at Three Tomatoes.

I chose the thoroughly delicious pane tostone as a way to try the basics along with the pin's toppings. But the real attraction was a pair of fried eggs on top, placed at the center of the pizza like crossed eyes. While the edges of the white were crisp, the eggs' yolks ran over the fresh mozzarella in a second sense.

The pizza crust was just sturdy enough to stand up to the yellow meat, along with a light (almost too light) layer of red sauce and cheese. Crispier edges of pane tostone added a burst of salty fat, while fresh garlic stuck in my teeth, smilling me to carry reminders of the pizza's flavors with me throughout the evening.

That didn't detract from my enjoyment of the flowingly non-European dinner. Earlier, on my own time, I had met and loved Pasco's Amalfi roadside with lemon curd and crumbly baccarat biscuits. Its one flaw was unapologetically gooey housemade tomato plates. I ordered the Amalfi Carter — which features both chocolate and vanilla plates — to find out if the sweet-stuff had improved. It had, and thus mine.

The grill had been replaced by the sought-after lantern feature that defines gelato. The chocolate was more intensely flavored than the vanilla, but it didn't matter when both were drizzled with simply salted caramel. A few pieces of housemade peanut brittle added a pleasant crunch, but were sweeter than necessary when mixed with the other, slender flavors.

Where Pasco's really succeeds, though, little is subtle about it. Big, bold flavors, spot-on service and original dishes would be enough to get even a Popsicle eating.

Contact: [alicia@secondcityme.com](mailto:alicia@secondcityme.com)

## INFO

Pasco's/Espresso: 63 Church Street, Burlington, 802-533-1803  
pascoandco.com. Pasco's begins lunch service this Wednesday.  
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# Knock on Wood

Vermont cheese makers stand by as the feds consider new rules for aging their wares

BY HANNAH PALMER EGM

A post on Wisconsin's Cheese Underground blog on Sunday, June 8 began with these alarming words: "A sense of disbelief and distress is quickly rippling through the U.S. artisan cheese community." The Food and Drug Administration (FDA), the post continued, had recently forbidden aging cheese on wooden boards — a rule that, if enacted, could wreck havoc on cheese makers' ancient craft.

The post ran with the story circulating and times for artisan cheese in America. A no-wood rule could force cheese makers to destroy aging inventory, and the cost of replacing wood shelving with other materials (such as stainless steel) could financially ruin some artisans. At Jasper Hill Farm in Greensboro, secondary sources reported that the measure could cost \$10 million. Seven Days could not independently verify that number, as farm representatives refused repeated requests for comment.

In fact, all of the 29 Vermont cheese makers contacted for this story, not one who was noted agreed to speak on the record by press time. The few who were willing to talk said they didn't age cheese on wooden boards and would be unaffected by the policy.

According to Vermont Cheese Council (VCC) executive director Tom Bruns, local cheese makers jointly decided to keep a low profile until more information became available. "I don't people wanted to wait until they had something to really say," Bruns said, citing inconsistencies early



reports. "There was no information about whether the FDA was going to do this, or implement it immediately — people were concerned about how this was going to play out."

In an industry where the final product takes months — sometimes years — to mature, the FDA's abrupt new stance was a sudden and unwelcome surprise, Bruns said, noting, "It caught people off guard and was very disruptive right for everyone."

As one of the record cheese makers put

it in an email, "We're feeling a bit cautious about the pace and scope of this recent development and would prefer to build [a] joint statement to organizations like the Vermont Cheese Council and — the American Cheese Society (ACS)."

On Tuesday, June 10, the Denver-based ACS issued a position statement urging the FDA to "provide its interpretation of the [rule]... and to continue to permit properly maintained, cleaned and controlled wood as an aging surface in cheese making as has

been, and is currently, enforced by state and federal regulators and inspectors."

The ACS also extolled the virtues of self cheese making and outlined a set of best practices and safety considerations for aging on wood.

With the implementation of the 2001 Food Safety Modernization Act (FSMA) lowering orders of food whereby on age old wisdom and practice are on edge. The act will revamp federal food safety standards with a focus on preventing — rather than punishing — food contamination. Production rules are about to be rewritten. Producers have no idea what changes are on the horizon. In off-the-record conversations, members of Vermont's artisan cheese community wondered if the FDA's apparent new protocol was one of these changes.

Under the law, new regulations will be publicly reviewed and commented on, but this week, cheese makers seemed to fear that the FDA was engaging in top-down rule making sans consultation with those on matters concerning their livelihood. Hoping to fly under the radar, they kept quiet to the press and quietly called their congressmen.

Before long, lawmakers jumped in to the fray. Right now, the House is hammering out next year's funding for the Department of Agriculture, and with it, the FDA. Via phone last Tuesday evening, Vermont Rep Peter Welch said he will vote to amend the ag. funding bill to preclude the FDA from

KNOCK ON WOODS BY PHIL WITTE

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## Knock on Wood

using federal funds to keep wood out of cheese making.

Welch's amendment made "500." If none of the funds made available by the act may be used to establish, implement, or enforce any prohibition against aging or ripening cheese on wood under section 10340 of title 21, Code of Federal Regulations." The congressman, citing broad bipartisan support, said he is confident the amendment will pass. If it does, it should quash the meat for good.

But was there ever really a risk that the FDA would ban wooden cheese aging boards? Or was it simply one businessman's comment taken out of context?

On Tuesday, Welch, who is up for reelection this fall, acknowledged that it was a good question, but said he wasn't willing to take any risks.

"We've got to step thin on its tracks," he said. "The cheese makers are rightly alarmed, and the FDA has issued a statement that ... creates more ambiguity and uncertainty. There's just no reason to ban, or suggest the possibility of banning, wood boards on which to age cheese."

In addition to noting local cheese makers' woes, Welch expressed concern that the measure could backfire: the "ban" of all trade wars with Europe" if the FDA banned European cheeses aged on wooden boards.

By 5 p.m. that same Tuesday, the FDA issued a "clarification." "[T]he FDA is always open to evidence that shows that wood can be safely used for specific purposes, such as aging cheese ... The FDA will engage with the artisanal cheese-making community to determine whether certain types of cheeses can safely be made by aging them on wooden aging boards."

Three hours later, a Vermont cheese maker emailed Seven Days, describing the issue in seemingly dismissive terms. "Look, this is the story may have panned you by," he wrote, citing the FDA statement. "This isn't the end of the saga, but the rhetoric is significantly less antagonistic."

But when we asked the cheese maker to anonymously contribute an image from his company's Facebook page, he replied, "We'd rather not to draw attention to ourselves ... We don't want a target on our backs from the FDA. Even if they are sounding less antagonistic, FSMA gives them great power to shut down food producers."

Twenty-four hours later, on Wednesday, June 10, the FDA issued a "continuing update" on its website with a conciliatory tone. "At issue is a January 2014 communication ... which was sent

in response to questions from New York State. The FDA recognizes that this communication has prompted concerns in the artisanal cheese-making community. The communication was not intended as an official policy statement, but was provided as background information on the use of wooden shelving for aging cheeses and as an analysis of related scientific publications. Further, we recognize that the language used in this communication may have appeared more definitive than it should have, in light of the agency's actual priorities on this issue."

The statement also said that past enforcement actions at facilities using wooden shelving were related to pathogens. "Since 2013, FDA inspectors have found *Escherichia coli* contamination in more than 30 instances of inspections of artisanal cheese-making," it read. No data link said cheese-making.

In spite of the FDA's backing by the FDA, on Thursday, June 12, Vermont cheese makers responded to more than 15 additional calls for comment with more science or legal, off-the-record remarks. "I think the FDA thing is our case," one cheese maker from Chittenden County said, suggesting Seven Days not bother local firms for comment. "I think it ended and it's not happening." At the VGC, he reinforced the modest perspective. "We'll be looking out on speaking to the FDA and working with them, rather of [being] it adds with each other," he said.

But Rep. Welch still saw some for concern, citing agency correspondence from earlier this year. "Unfortunately, this 'clarification' directly contradicts a clear statement of [the] FDA's position set by my office on March 27," he wrote via email on June 12.

Provided for reference, that statement condemns the use of wooden boards, to line with the January 2014 comments that urged the drama in the first place. Using wooden shelving, it reads, "does not conform to current Good Manufacturing Practice (GMP) regulations, which require that 'all plant equipment and utensils ... be so designed and of such material and workmanship as to be adequately durable, and shall be properly maintained'."

**More food after the classifieds section.** PAGE 10



# SEVENDAYS

Locals Pick the Best of Vermont • 2014 Ballot

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## THE NOMINEES!

Below is a list of the finalists in each category from the 2014 Seven Days Local nomination round. More than 50,000 nominations from 2,500+ users were submitted May 26-June 11. The finalists below received the most nominations in each category — was-hat!

\*\* = New category. Restaurants listed alphabetically. Towns marked added were established in Burlington.

### Food

#### 1. Best new restaurant (opened in the last year)

**WINDY CITY RESTAURANT**  
• Hill of the Hood  
• Pizzeria/Barbecue  
• Pizzeria Cafe & Eatery  
• Revolution Kitchen  
• The Vermont Tap House (Burlington)

**OUTSIDE COUNTRY COUNTRY**  
• Phoenix Ridge Inn & Spa (Stowe)  
• Pine State  
• The Salty (Burlington)

#### 2. Best restaurant if you're paying

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery — Burlington/Hearts  
• Pine State  
• Pizzeria Verde  
• The Farmhouse Tap & Grill

**OUTSIDE COUNTRY COUNTRY**  
• Blue Puddle Baking (Burlington)  
• Pizzeria Pizzeria and Lounge (Stowe)  
• Siren's Seafood (Stowe)  
• The Mad Tea (Burlington)  
• The Riverfront (Burlington)

#### 3. Best restaurant if they're paying

**WINDY CITY RESTAURANT**  
• A Single Pint  
• Duke Tavern in Burlington  
• Hill of the Hood  
• Lexington Bistro & Cafe  
• The House Deli

**OUTSIDE COUNTRY COUNTRY**  
• Blue Puddle Baking (Burlington)  
• Kernel (Burlington)  
• Kismet (Burlington)  
• The Mad Tea (Burlington)

#### 4. Best breakfast/breakfast

**WINDY CITY RESTAURANT**  
• Lexington Bistro & Cafe  
• Pizzeria Brio  
• Pizzeria  
• Pizzeria Cafe & Eatery  
• Siren's Seafood & Cafe (Burlington)

**OUTSIDE COUNTRY COUNTRY**  
• Kernel (Burlington)  
• Pizzeria Brio (Burlington)  
• The Mad Tea (Burlington)

#### 5. Best lunch

**WINDY CITY RESTAURANT**  
• Lexington Bistro & Cafe  
• Moby Love's Company (Burlington)  
• Pizzeria Cafe & Eatery  
• Red Dragon  
• Zebby & D's Stone Soup

**OUTSIDE COUNTRY COUNTRY**  
• 3 Squares Cafe (Burlington)  
• The Mad Tea (Burlington)  
• Windy City Restaurant  
• Pizzeria Brio (Burlington)  
• Pizzeria Brio (Burlington)  
• Pizzeria Brio (Burlington)

#### 6. Best place to get late-night food

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• 81 Cantina Taproom & Eatery  
• Kismet (Burlington)  
• Moby Love's  
• Nether

#### 7. Best outdoor dining\*

**WINDY CITY RESTAURANT**  
• Lexington Bistro & Cafe  
• Pizzeria Brio  
• Pizzeria Brio  
• Pizzeria Brio  
• Pizzeria Brio

#### 8. Best chef

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 9. Best restaurant service\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 10. Best place to grab a quick meal\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 11. Best place to eat alone\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 12. Best Thai

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 13. Best Chinese

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 14. Best Mexican

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 15. Best Vietnamese\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 16. Best Italian\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 17. Best vegetarian fare

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 18. Best comfort food\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 19. Best burger

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 20. Best breakfast sandwich\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 21. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 22. Best egg Benedict\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 23. Best pizza (restaurant)

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 24. Best place (delivery)

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 25. Best burger

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 26. Best steak\*

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 27. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 28. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 29. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 30. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

#### 31. Best drink

**WINDY CITY RESTAURANT**  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery  
• Americana Pub & Eatery

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• Garden Supply Company (BURLINGTON)  
• Hamilton Gardens & Nursery (ELLSBURGH)  
• Pasque the Plant of Passes (BURLINGTON)

**114. Best place to buy a pig**  
• Barn Gentry  
• Full Throttle  
• Goshen Tobacco  
• Northern Lights  
• Stash n' Smoke

**115. Best adult toy store**  
• Sassy Stuff (BURLINGTON ST ALBAN)  
• Wicked Wives (BURLINGTON)  
• WickedWives Gallery  
• Wicked (ST ALBAN)

**116. Best place to buy lingerie**  
• Amore  
• Barely Beadique  
• Barely Church  
• Old Gold  
• Victoria's Secret (BURLINGTON ST ALBAN)

**117. Best sky/waterboard shop**  
• All of the Above  
• Alpine Skiing (BURLINGTON)  
• Barton Snowboards  
• Bayside Sports  
• Outdoor Gear Exchange  
• Ski Shop  
• Outdoor Sports (BURLINGTON)  
• All Ski and Sports (ST ALBAN)  
• Cascade Mountain Sports (ST ALBAN)  
• Skis & Ski (BURLINGTON)

**118. Best bike shop**  
• Mountain Bikes (BURLINGTON)  
• Earth Cycle (ST ALBAN)  
• North Star Sports (BURLINGTON)  
• Old School Horse  
• Stash n' Smoke

**119. Best outdoor outfitter**  
• All Ski and Sports (ST ALBAN)  
• Cascade Mountain Sports (ST ALBAN)  
• Outdoor Gear Exchange  
• Skis & Ski (BURLINGTON)  
• Outdoor Sports (BURLINGTON)  
• All Ski and Sports (ST ALBAN)  
• Cascade Mountain Sports (ST ALBAN)  
• Skis & Ski (BURLINGTON)

## Services

**120. Best nonprofit organization**  
• Chittenden County Humane Society  
• Committee on Temporary Shelter (COTS)  
• Land Family Center  
• Planned Parenthood of Northern New England  
• Vermont Foodbank

**121. Best pet daycare**  
• Tailor's Doggy Daycare  
• Play Doggy Day  
• Oh My Dog (ST ALBAN)  
• Sweet Kennel Kite  
• The Doggie Escape (ST ALBAN)

**122. Best veterinarian/veterinarian hospital**  
• Allegan Veterinary Hospital (ELLSBURGH)  
• Green Mountain Animal Hospital (BURLINGTON)  
• Holston Veterinary Hospital (ST ALBAN)  
• Old North End Veterinary Clinic  
• Royal Creek Animal Hospital (BURLINGTON)

**123. Best pet groomer**  
• A Pet Groomer (ST ALBAN)  
• Doggie Grooming (BURLINGTON)  
• Grooming Dog (BURLINGTON)  
• Grooming Dog (BURLINGTON)  
• Grooming Dog (BURLINGTON)

**124. Best wedding venue**  
• Garden Valley Winery (BURLINGTON)  
• Green Mountain Farm (BURLINGTON)  
• Green Mountain Farm (BURLINGTON)  
• Green Mountain Farm (BURLINGTON)  
• Green Mountain Farm (BURLINGTON)

**125. Best caterer**  
• Catering by the Plate  
• Catering by the Plate  
• Catering by the Plate  
• Catering by the Plate  
• Catering by the Plate

**126. Best florist**  
• Chubb's Florist (BURLINGTON)  
• Chubb's Florist (BURLINGTON)  
• Chubb's Florist (BURLINGTON)  
• Chubb's Florist (BURLINGTON)  
• Chubb's Florist (BURLINGTON)

**127. Best real estate agency**  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates

**128. Best real estate agent**  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates  
• Century 21 Jack Associates

**129. Best hair/cosmetology salon**  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)

**130. Best hair/cosmetology salon**  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)

**131. Best hair/cosmetology salon**  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)

**132. Best hair/cosmetology salon**  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)  
• Hair by the Sea (BURLINGTON)

**133. Best spa**  
• Celine's Day Spa  
• Celine's Day Spa  
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• Celine's Day Spa  
• Celine's Day Spa

**134. Best manicure/pedicure**  
• Celine's Day Spa  
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**135. Best place to get body art**  
• Celine's Day Spa  
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• Celine's Day Spa

**136. Best health club/fitness studio**  
• Celine's Day Spa  
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**137. Best cab company**  
• Celine's Day Spa  
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**138. Best massage/body worker**  
• Celine's Day Spa  
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**139. Best yoga teacher**  
• Celine's Day Spa  
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**140. Best yoga studio**  
• Celine's Day Spa  
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**141. Best public golf course**  
• Celine's Day Spa  
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**142. Best public golf course**  
• Celine's Day Spa  
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**143. Best cross-country ski area**  
• Celine's Day Spa  
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**144. Best estate weekend getaway**  
• Celine's Day Spa  
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**145. Best Vermont day-trip with drinks**  
• Celine's Day Spa  
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**146. Best foot race**  
• Celine's Day Spa  
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**147. Best place to watch parents**  
• Celine's Day Spa  
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**148. Best state park**  
• Celine's Day Spa  
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**149. Best state park**  
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**150. Best state park**  
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**151. Best place to bike**  
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**152. Best place to bike**  
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**153. Best place to bike**  
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## Media

**154. Best local TV journalist**  
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**155. Best local radio host**  
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**156. Best local radio host**  
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**157. Best radio station**  
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**158. Best radio station**  
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**159. Best radio station**  
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**160. Best radio station**  
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**161. Best radio station**  
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**162. Best radio station**  
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**163. Best radio station**  
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**164. Best radio station**  
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## Outdoor + Recreation

\*\*NEW CATEGORY IN 2016. AWARDS LISTED IN ALPHABETICAL ORDER.

## || SIDEdishes

FOOD & DRINK FROM PAGE 45

LAPLANTIS' menu shows how braised and long-braised chicken, Accoutrements and possibly proteins — will change each week, he says, but smoky local beef is always on the menu.

— A.L.

## Switchback to the Future

BEVERLY SQUARE NEW TASTING ROOM

On Thursday morning, June 16, Burlington's SWITCHBACK BREWERY (180 Flynn Avenue, 651-4114) will open a new and expanded tasting room to the public. The expanded room will be open every



DE LOURDES BREWERY TASTING ROOM

day but Sunday and just the brewery's flagday ale while rotating through seasonal selections in eight draft lines, according to co-owner SAUL CASS.

This week, look for four beers on draft, including a newly released extra pale ale, a hop-forward brew made with whole cone Vermont hops from

the University of Vermont Extension's VERMONT HOPS PROJECT. Switchback will also be pouring the more familiar Roasted Red Ale, a slow-fermented brown ale, and Double's Deluded Porter. Cherry says early birds can skip the extra hike on cork for as long as it lasts for "a little extra celebration" to commemorate the opening.

The new room, Cherry says, is bigger and brighter than the old one. The previous tasting area "was kind of this dark little place," the brewer says, adding that Switchback's narrative focus is the expanded scope of a modern tasting room's functions. While such rooms were once about selling merch and filling growlers for transitory customers, he explains, today's visitors want to do more than just sip and go. "They want to come and visit and talk and taste," Cherry says. "The public has really changed what it expects from a brewery visit... Now you can sit down and order a pint and relax and get a feel for the brewery."

So Switchback increased its footprint to welcome the conversation. "We took over more space in the building and busted out a wall to make a big, nice, open room," Cherry says. "There are tons of windows... I was obsessed with letting the sunlight in."

— H.P.E.

## CONNECT

Follow us on Twitter for the latest food group: [@LOCALFOOD](#), [@LOCALVTS](#) and [@LOCALVTSFOOD](#)

is at risk of coming under attack, as are their livelihoods, if the FDA continues this overreach."

Welch noted that the government needs to express itself with unequivocal clarity on an issue muddled by a swirl of misinformation, clarification on clarification, backtracks, retractions and apologies. "It appears the FDA's right hand doesn't know what its left hand is doing," he wrote in an email. "Which FDA should cheese makers listen to?"

At press time, the House of Representatives bill, and Welch's amendment, which remained pending in Congress, as for debate this week.

# WYSIWYG

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JUN 21 • MUSIC

### Three of a Kind

Looks can be deceiving when it comes to the New West Guitar Group. The Los Angeles-based trio's beguiling charm belies musical sophistication: the Seattle Times calls "sharp and refined." Jerry Smith, Jeff Skiba and John Skiba met while attending the University of Southern California. There, the three bonded a second noted to create just that: an eclectic folk, country, rock and pop. This versatile approach to the genre is fully realized in the group's 2013 release, *Rip City*. Featuring original compositions alongside covers of Tiers for Piers, the Police and others, it secures the award-winning musicians' reputation as innovators in their field.

#### NEW WEST GUITAR GROUP

Saturday, June 21, 8 p.m., at Greek Park, 1700 Highland Ave. Tickets: \$10. For info, go to [www.greekpark.org](http://www.greekpark.org).



JUN 21 & 22 • FAIRS & FESTIVALS

### History Lesson

This pastures the present at the Vermont History Expo, where the bygone days of harness, bluesmen and horse-drawn buggies come alive. This site to the state's dynamic heritage highlights the ways in which family farms and rural country were central to Vermont's economic place in the region, where horsepower, plowing and horse-drawn work were part of daily life. Nearly 100 historical organizations channel the best of Vermont's rich traditions, musicians and craftsmen offering visitors a glimpse into their ancestors' lives. Authors, genealogists and instructors get in on the fun, providing educational and entertaining activities for people of all ages and share perspectives on informative displays.

#### VERMONT HISTORY EXPO

Saturday, July 1, and Sunday, July 2, 10 a.m. to 4 p.m., at Tinkers Woods Field, north of St. Albans. \$20 family pass, \$10 for kids. [www.vthistory.org](http://www.vthistory.org)



From Vinyasa and Hatha to Radha and beyond, yoga is a mix of ancient traditions and modern techniques. At the Vermont Mountain Yoga Expo, this mountain mind-and-body festival also features a variety of activities, including a practice jam. The community recognized instructors for the event discuss their unique styles of yoga, along with newer innovations such as hot yoga and heart rate yoga. Find out the newest, hottest yoga practices and outdoor activities, too. The event is a mix of yoga and musical experiences, so feel free to take and enjoy the music, too.

#### VERMONT MOUNTAIN YOGA EXPO

The Expo will be held on Saturday, July 2, 10 a.m. to 4 p.m., at the Tinkers Woods Field, north of St. Albans. Tickets: \$20 family pass, \$10 for kids. [www.vmyexpo.org](http://www.vmyexpo.org)

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SCAN THESE PAGES WITH THE LAYAR APP TO WATCH VIDEOS



**FLYCHICK ALLIANCE MARKET** Locally sourced meats, veggie burgers, bakery, drink, locally made vegetable inspired soups and pies. Live music on stage featuring Gumbo, Cinnamon, Trench and Soul Band. Thursday 2-5 PM \$500 in. Free info: 843-6292

**JOHN HENRI'S MARKET** Fresh produce brought locally grown organic produce, salad, meats, soap and more! 100% handmade. 100 Main Street, Suite 100, 3-5 PM. Free info: 343-9278

**MULTI-FARMER MARKET** Every week and a place to sample various products, crafts and more. Free! 100 Main Street, Suite 100, 4-7 PM. Free info: 343-9278

## Health & fitness

**FOURTEEN DAY LAMP LOST WEIGHT WORKOUT** Students could lose 10 pounds in 14 days! No equipment! No gym! No diet! 10-11 AM. 100 Main Street, Suite 100, 10-11 AM. Free info: 343-9278

## Arts

**REARVIEW MIRROR CLUB** 100% local! Live music, food, and a chance to meet the local musicians. 100 Main Street, Suite 100, 10-11 PM. Free info: 343-9278

**THE LUNCHBOX SUMMER MEAL PROGRAM** 100 Main Street, Suite 100, 10-11 PM. Free info: 343-9278

**BEATS WITH THE BEATS** Songs, songs, and songs! 100 Main Street, Suite 100, 10-11 PM. Free info: 343-9278

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**DAVID HARRIS COLLEGE PARTY** The single students of the college party! 100 Main Street, Suite 100, 10-11 PM. Free info: 343-9278

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# Waterbury's Not Quite Independence Day Music Festival & Carnival

Fair's Field, Rte 2, west of Waterbury

Fri. June, 27th - Gates open at 5:30 pm.

Sat. June, 28th - Gates open at 100 pm. - Free admission air ducts

## Featured Bands

FRIDAY: SH Rockin' - Grand Funk

SATURDAY: Mark Leonard & his Lowdown Band - Featuring Sunk Mann

The Aerosoles - Phil M. The Blues

FRIDAY: One Price Ride Festival

SATURDAY: 100 am. Ride

Waterbury Village

www.waterbury60.com

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Friday Night Only

valid only on Fri. Sat. 100 am. ride. 100 am. ride. 100 am. ride.



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SUNDAY JUNE 22<sup>ND</sup>  
WITH PULSE PROPERTIES & JAZZA SOUND

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WITH AEROSOLS

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100% 100% 100% 100% 100% 100% 100% 100% 100% 100%

**DIRTY DOZEN BRASS BAND** **BARRINGTON LEVY & MORGAN HERITAGE**

**FRIDAY JULY 18<sup>TH</sup>** **TUESDAY AUGUST 5<sup>TH</sup>**

**GOOSE ISLAND** **RUSTED ROOT** **ticket**



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## calendar

THU 10/10/13

### concerts

**GRASSIE AND THE GRASSIE BAND** - The band will be performing live at the local venue. Tickets are available for purchase at the door.

**JOHN J. BARRY & THE MICHAEL FLAHERTY** - The band will be performing live at the local venue. Tickets are available for purchase at the door.

**VETERANS WRITING PROJECT** - A group of veterans will be performing live at the local venue. Tickets are available for purchase at the door.

**CHRISIAN FARMERS MARKET** - A group of farmers will be performing live at the local venue. Tickets are available for purchase at the door.

**FRI. 10/11/13**

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### food & drink

**WILLIAMS FALLS FARMERS MARKET** - A group of farmers will be performing live at the local venue. Tickets are available for purchase at the door.

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**FROM TO THREE CORN** Local seasonal ingredients meet a chef's creative flair, producing local restaurant food. Head Chef David Slagge. 100 Proctorville Rd. 504-242-0000. general admission \$10.00. 504-242-0426

**FEAST WITH THE BEATS** Feeds the mind, the blood and the bones of the local foodies. Regional & international plating, early beer, wine, the music. Freebies, Meats and Vegetables. St. Johnsbury 5 p.m. to 10 p.m. 504-461-1441

**FRIDAY-SUN SUPPER FESTIVAL** Tasty local fare and local craft beer. Local vendors and live music. 100 Proctorville Rd. 504-242-0000. general admission \$10.00. 504-242-0426

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## Life

**COMMUNITY SUMMER CELEBRATION** 1000-1000-1000-1000. Community celebration of the summer. 1000-1000-1000. 504-242-0426

**DOWN BY THE RIVER** 1000-1000-1000-1000. Down by the river. 1000-1000-1000. 504-242-0426

**FEEL GOOD, READY: HOW TO YOUR SUMMER** 1000-1000-1000-1000. Feel good, ready: how to your summer. 1000-1000-1000. 504-242-0426

**MARCH 10TH MEETING YOUNG ENTREPRENEURS** 1000-1000-1000-1000. March 10th meeting young entrepreneurs. 1000-1000-1000. 504-242-0426

**MULTI-MEDIA & TEXTILE DESIGNERS MARKET** 1000-1000-1000-1000. Multi-media & textile designers market. 1000-1000-1000. 504-242-0426

**PET FARMERS & SUMMER BLOOMERS** 1000-1000-1000-1000. Pet farmers & summer bloomers. 1000-1000-1000. 504-242-0426

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## Life

**PICTURE PERFECT** 1000-1000-1000-1000. Picture perfect. 1000-1000-1000. 504-242-0426

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SEE LISTING PAGE 10

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intermediate stages, these effects are not significant.

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**REFERENCES:** See 2002-2003 WL 11.

**BEAUTY AND THE BEAST:** Lakeside Theater presents 10th grade inferring grades K and up with the classic Broadway musical about what lies beneath the ugly appearance. Highlights Elementary School 10 322 a.m. Free Feb. 19th 2012 Essex North-Central Essex Junction 8 30 3 30 p.m. Free Jan. 19th 2012

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**COMMUNITY CONVERSATIONS THROUGHOUT TRANSAMERICA** MUST is a national nonprofit LGBTQ+ Community Advisory Group, dedicated to supporting the dreams of a more, to formally transsexual advertisements that she has followed her. Advertisements follow. Contact: Artistic St. John's, 215 N. 1st St., 1000 1000.

**PEARLE JAM SESSION:** Many stories at all skill levels offered with others' specials, through live presentation of history events. 5:30-6:00 PM. 5000 Col. Ave. Stargate 5. 5-300-0. In Fris. 560-452-8299 ext. 300.

**SANJOSE/VALLEY OF ORO MUSEUM:** Many items are listed in its publications. All staff members' names listed, pre-manufactured vouchers for its items. Separate and independent are not required. 6:00 PM. Multiple Collections. San Jose, Calif. 951-01-0100.

**DOWNTOWN HERE WALK.** Herbalist GoldenPine finds a store through Burlington's "Downtown" can't buy medicinal plants that pop into sideways paths and lanes. Various downtown locations Burlington 3-4 p.m. Free. [www.goldenpine.net](http://www.goldenpine.net) 603.533.1000

[illegible]

**THE NEW JERSEY HOUSING** See OFFICE, Labor Plaza Center for the Arts, N.Y. 3 pgs. \$5.00. Info. 500-5425, 2002.

**DOWN TO NORMAL BELLY DANCE:** Ancient traditions formed more outbursts of fire in a moving socialization that celebrates the feminine creative energy. Comfortable clothing (sweat pants, flared trousers, blouses) Burlington, 6-15 p.m. \$12. Info: [www.vancouverdance.com](http://www.vancouverdance.com).

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# calendar

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## TUESDAY

**THIS GARDEN PHOTOSHOP SESSION** Garden tour and photoshoot for a time in the garden. Includes instruction and advice on composition. Champagne and hors d'oeuvres. 3:30-5 p.m. \$25. Info: 444-4530

## WED.

### WED. & THURSDAY GARDENS TOUR

**WED. & THURSDAY GARDENS TOUR** See 3/4/17

## film

**WED. & THURSDAY GARDENS TOUR** See 3/4/17

## food & drink

**COLLEGE FEEL?** The Green House at Northeastern College presents a fun night backdrop for a New England wine and cheese tour. For more, see the full day of the tour. Info: 334-3023

**NEW SOUTH END FARMERS MARKET** Local food and drink. 10 a.m.-1 p.m. Info: 334-3023

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## performances

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**SUNDAY STORY TIME** 10:30 a.m. Info: 334-3023

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## theater

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## WED.25

## community

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Session One - Noon to 3:30pm  
Session Two - 5:30 to 8:30pm

- Taste hundreds of wines from around the world
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- Live food & wine seminars

Additional Festival Events Include:

Wednesday, June 18, 5:00 - 7:00 pm

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Thursday, June 19, 6:30 pm departure

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(Boat dock at 6:35 pm)

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19



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## 1

# Greetings from THE POINT'S TEAM!



Thanks for nominating us for so many Daysies!  
We're honored!

The one we really, really, really want is Best Radio Station

We were thinking about pointing out that unlike that other Vermont radio network that keeps edging us out, our budget is a mere fraction of \$ 5 million dollars. And that we only run 3 hours during a week, with all of the rest originating in our humble farmhouse studios. And that we are 100% locally programmed by the people you hear on the air. And that we've won a bunch of national awards for our programming. And that it's crazy diverse and includes actual liveform shows. And that we give away more concert tickets and other cool prizes than anyone in Vermont. And we never actually ask you for money. Just this vote. Pretty please.

But then we didn't think that would be effective...

So vote for The Point for Best Radio Station  
in The Daysies and your pimples will disappear!\*



**SEVEN DAYSIES**  
Locals Pick the Best of Vermont

104.7 and 93.3 in Burlington  
104.7 and 100.3 in Montpelier  
95.7 in the Northeast Kingdom  
103.1 & 107.7 in The Upper Valley

\*Allow 100 years for blemishes to subside. \*Vote for Mox and Zeb too. Your mileage may vary. Ask your doctor which frequency is right for you.

**The point**  
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pointradio.com



# Good Vibes

An interview with vibraphone and marimba virtuoso Arthur Lipner

BY GAN BOLLES

In the recently released documentary film *Telling Stoke A Musical Journey*, world renowned vibraphone and marimba player Arthur Lipner travels the globe, exploring the roots and evolution of melodic percussion instruments. His journey takes him to places such as Mexico, where he meets a man who builds marimbas from wood, and finally, where he speaks with one who crafts them from glass in Norway. Lipner performs on a xylophone made of ice. His conclusions about melodic percussion after years of travel and exploration, and decades of performing on those instruments himself, may be obvious. But it's still compelling.

"While all trying to find ways to express ourselves," Lipner says of the people who make and perform on the melodic instruments he's spent a lifetime loving and perfecting.

Lipner is widely regarded as one of the world's finest jazz vibraphone and marimba players and educators. Over a career spanning some three decades, he has performed in every corner of the globe, both solo and with jazz greats, from the up-and-coming Gorothen Puffino to Dave Brubeck. He's released more than 75 compositions and recorded tracks for radio, television and film. That's in addition to his solo records, the most recent of which, *Brasserie Vibes*, was nominated *Album of the Year* at the Brazilian Press Awards in 2010.

In advance of Lipner's performance at the third annual Hartford Jazzfest this weekend, *Stoke* days spoke with him by phone.

(Special thanks to local marimba player Jane Russell for her input and advice on questions.)

**SEVEN DAYS:** Where did the idea for the documentary directed by Flavia Fontes and Marcela Pantes originate?

**ARTHUR LIPNER:** Someone approached me years ago who was a filmmaker and said, "These instruments you play, vibas and marimbas, are pretty unusual. Do you mind if I do some shooting?" And it morphed over the years, over storylines concepts and different countries.

**SD:** Tell me about the ice xylophone. That sounds fascinating.

**AL:** It was. That was done in Norway. Musically working with ice involves more challenges than I've ever had, because I had to play an instrument I'd never actually seen or heard before. That making music from water has deep connections with the environment and history and the concept of us all being one people on this planet. Because this water has been around for so many thousands of years.

**SD:** Does the pitch of the instrument change as it melts?

**AL:** It does! And that depends the connection to the environment, because you're not only playing the water, you're playing the elements as they ascend to water. Different types of water make different types of sounds. If there are air bubbles in the ice, they conduct the sound differently. And as the temperature fluctuates, the sound of the instrument changes. Plus, it was about 20 below and I performed without gloves. It was kinda cold.

I LOVED THAT PLAYING  
Mallet instruments involved  
having four long fingers  
instead of 10 short ones.

ARTHUR LIPNER

**SD:** Vibes. You've been all over the world talking to percussionists about their craft. Did any consistent themes emerge from those travels?

**AL:** The overriding similarity is something [librettist] Jeff Aronson [played] Peter Gonzalez says in the trailer for the film, and that's that we're all seeking fulfillment, we're all looking for wholeness. We all have our own ways and our own means and tools to try and be fulfilled in life. And different people go about that in varying ways. More specifically, I visited a guy in Norway a few weeks ago who is making marimbas out of stone. And that kind of completed the circle for me. I've seen glass marimbas in Brazil. I've seen them made from stone, ice, wood. It goes back to fulfillment. We're all trying to find ways to express ourselves. And those of us who hit keyboard instruments, that's our way.

**SD:** How did you come to play those kinds of instruments?

**AL:** I was a classical pianist when I was young, kind of a prodigy. And when I was 12, I saw a vibraphone at someone's house, and I immediately fell in love with it and started losing interest in piano. I tested that playing mallet instruments involved having four long fingers instead of 10 short ones. I was captured by the sound



and experience of playing those instruments, the way an instrument can just grab you. It's a little magical to be.

**SD:** Do you think it had something to do with the kind of music you could explore on vibas, versus the rigidity of classical piano?

**AL:** I do. The vibraphone I play on mallet instruments always tends to connect to the cultures of the instruments. I'm not really known as a bebop player. On my solo albums, I've never recorded any swing music. The spirit of improvisation in those styles is part of my roots. But I've always gravitated toward African music, Latin America and Caribbean music. I connect more with the cultural aspects of instruments.

**SD:** Why has the vibraphone found such a home in jazz music when the marimba seemingly hasn't?

**AL:** Well, the vibraphone was part of the evolution of jazz. It was created in the late 1920s, and it followed the history of jazz right through the fusion era of Steps Ahead and Slyce Gyes. The marimba, on the other hand, was never really part of jazz. Its uses have always been on the edge. Honestly, it's too big. It's hard to move around. It's not loud. That's definitely a factor. You can't sit in a club with a marimba the way you can with, say, a flute.

**SD:** Have you seen the future of keyboard-based percussion?

**AL:** I think mallet players need to find new musical settings for the instruments. I think that's where the future is. Gary Burton has done that with Brazilian music, and when he was a young man, with tango music with Astor Piazzolla. But does that in my own work. My new sides will have music from Iceland and Turkey as well. So I think, in terms of new ground and new sounds for the instruments, that's where it's going to be. ☐

## info

Arthur Lipner performs at the Hartford Jazzfest on Saturday June 21, 7 p.m. at the Foster House new field in Hartford. SDJ donors Lipner will also appear at a networking at history house on Friday June 20, 7:30 p.m. in Gorman Hall in Hartford. Free. [hartfordjazzfest.org/jazz-festival](http://hartfordjazzfest.org/jazz-festival)











## REVIEW *this*

### Something With Strings

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Something With Strings have been peeling and gnawing around Burlington for the better part of the past five years. Trading in an agreeable and familiar hybrid of bluegrass, pop and jazz rock, the quartet exists, stylistically speaking, somewhere in the space between Old Crow Medicine Show, String Cheese Incident and the Avett Brothers. Their latest album, *Cyberlink*—a follow-up to their self-titled 2011 debut—sags on that while *SWS* may not yet be in league with those acts, a little more potent and perhaps a little more daring might just get them there some day. *SWS* are capable instrumentalists who generally play with taste and aesthetic restraint. While their music has no shortage of wily, jaunty grooves, the promising, at least on record, is kept to a bare minimum. Instead, the focus here is on songcraft, which is generally solid. The band members work collectively and have a knack for boat-steering, sing-along hooks.

Album opener "Keep On Turnin'" features an extremely well-balanced chorus that could easily be an OCMB outside. Demo "Hail On," a wailing, howling out with a nice solo section, is starting reminiscent Matt Trepan and an unusual fiddle trading tangent later.

Every member of *SWS* sings, but no individual lead vocal credits are given. Unfortunately the record's music drawback is its monotony at lead vocal performances. On the often-mentioned "Hail On," for example, the good will built up by all four voices becomes still work and crutch choruses is quickly squandered as the song builds to a multi-part harmony finish. Both lead and backing vocals are delivered hastily, which results in uneven pitch and almost no blend. It's an issue throughout the record, but to perhaps most egregious here, given how strong the rest of the song is.

*SWS* are clearly capable a better performance. On "Fire Lines," the sitar and banjo lines are mostly solid. The result is one the record's least snaky, a snail-like bluegrass number that plays to both the group's instrumental strengths and vocal abilities. "Bad Girl" is a lovely barnstormer that succeeds



as much on cheeky charm as peeling fire trucks.

But for every solid cut like "Fire Lines" and "Bad Girl," there are clunkers like "Control." Here, dual songwriting and awkward phrasing make for a wear-inducing five-and-a-half minutes that no amount of musical skill can fix.

*Cyberlink* does reveal promise in Something With Strings. Steady Luke Fox holds down a solid low end and as always is lacking with guitarist Adam Howard. Peter Krum is a steady hinge player who favors barn over funk. Galia Cape plays a mean harmonica, and Francis is no slouch on the mandolin. If they put all those pieces together consistently—which they do in new songs here—look out.

*Cyberlink* by Something With Strings is available at coby.com

DAN HOLLES

### Bob and the Trubadors, *Child Inside Be Heard*

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Is there anything more boring than someone telling you about their weird dream? We all do it. But we also know, deep down, that no one else really cares that you do about harding goat like someone sticking battery pork with Louie CR last night. Or maybe that's just me. Aspiring as it is that we approach *Child Inside Be Heard*, the new double album from Vermont's Bob and the Trubadors with some healthy skepticism (And no, I don't know why they spell it that way.) The entire record, all 21 songs of it, was written based on dreams that band members had. But rather than a true exercise in psychological and spiritual self-gazing, the album is a surprisingly engaging listen in which the band's ability to craft occasional admissions through a filter of theatrically tinged rock, jazz and psyched.

Ironically, given the surreal origins of the material, the majority of the songs on *Child Inside* are fairly straightforward,



specifically speaking. Rather than indulge in lushly spiritual metaphors, bandie star Bob Murphy and company favor a more direct, literal talk, fishing out their musings with breezy arrangements that less of us, they think you should find quite agreeable.

On the opening title track, Murphy wonders aloud, "What if everything I thought was gospel / Proved a mere concoction of absurd?" / Would I kick my heels up? / Would I drink from his cup? / Would I let my child inside be heard?" The spiritual provoking that results from questioning what you think you know to be true proves a central theme to the record. Here, that theme is laid over a wacky jumble of accordion and piano that evokes Puritan street music. The

following cut, "Mr. Deane Duke," also bears a certain basic line, as do many of the album's best tunes.

Later, on "Fires Within Me," Bob and the Trubadors indulge in more rock-roll style, showcasing their stylistic versatility. On the ballad "Smoking Boy," guitarist Getty Thoren gets her Boris Yeltsin on. "One Million Years" is a jaunty little romantic number with an early rock-and-roll feel. And "Charlie Theron, Be My Girl" is a lively come-on to the band's lead actress. Murphy doesn't indulge the details of the particular dreams that inspired that song, alas. The double album's only real flaw, if it can be called that, is its length. At more than 100 minutes, it's almost too much to consume at once. But it's hard to complain about too much of a good thing. And most of *Child Inside Be Heard* is a very good indeed. Sweet dreams.

*Child Inside Be Heard* by Bob and the Trubadors is available at bobandthetrubadors.bandcamp.com. The band plays Sweet Melody in Montpelier this Saturday, June 31.

DAN HOLLES

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THURSDAY

## FRI.20

**Amherst**

**ARTWORK:**  
Tenderloin  
International Music  
Rising Star  
Jazzercise  
Lovers  
Able (single)  
SONGBOOK 9 p.m. Free

**BEARHUNTER CAFE:** Play *And Beers* (2004)  
6 p.m. Free

**CARD MATHS/BOARDS:** No Diggly 'Tis a Night, 6  
p.m. Free/20

**RENNETT'S:** 2 Induced Experiences (2004) 8 p.m.  
Free

**HAIRY/IRISH SPEAKERS:** Kinky No Stars  
(all singing) 8 p.m., Free; *Sequel* (2004) 9  
p.m. Free

**THE LAUGH BAR AT DRINK:** Comedy Showcase  
(stand-up comedy) 7 p.m. \$2

**MONUMENTAL FEEL-A-PAIN:** *Swing* (2004) 8  
p.m. Free

**HISTORIES:** Seth Newnam (solo acoustic blues)  
7 p.m. Free; *Wetlands* (Shirley Dinsdale)  
8 p.m. \$2

**REDDOUBT:** Kala Khan with Linda "Twin" Kelly  
8 p.m. \$5; *Reverend* (2004) 9 p.m. \$5

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8 p.m. \$5; *Reverend* (2004) 9 p.m. \$5

## Where's the Beef?

Since debuting in 1999 with his single "Hello Hello," JA BLAKE has been one of the most successful and controversial rappers in hip-hop. The four-time Grammy nominee is a fixture in the upper strata of the Billboard charts and has appeared in numerous films, including *The Fast and the Furious*, *Barry Menez* & *Assault on Precinct 37*. He has also famously froded with rappers such as Eminem and 50 Cent. So, y'know, try to step on his good side. Catch him at the Higher Ground Ballroom in South Burlington this Sunday, June 23, with JIM, BIG KYLE, SHARKAN and loads of the VERMONT ANTI-GRASSHOPPER and DJ BARBARA.

**HATFIELD:** *Slam* (2004) (2004) 8 p.m. Free

**MODE 5 PLACE:** *My* (2004) (2004) 8 p.m. Free

**MODE 5 PLACE:** *My* (2004) (2004) 8 p.m. Free

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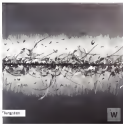
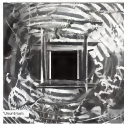






# Chemical Attraction

Bruce MacDonald, Havoc Gallery, Burlington



**R**eproductions seldom do justice to original works of art. No matter how high its resolution, a photograph like that accompanying this review can't capture the texture, the effects of lighting on, most importantly the personality that an artist imparts to a painting or sculpture. These limitations are particularly pronounced in regard to the 26 highly original pieces that make up Bruce MacDonald's show at Havoc Gallery in Burlington's South End. The eye-popping impact of several of his 23-inch-square "light sculptures" can be fully experienced only up close and in person.

Each of the stainless steel panels has been scraped, scratched or etched with markings that convey MacDonald's concepts: traces of the properties of a specific element on the periodic table. He tries to create images of all 118 elements, including a few oddball entities that the very, very-bored Burlington artist finds especially appealing. And because the entries on the periodic table serve as the essence of everything, MacDonald calls his show "Visible Indestructibles."

Hydrogen, the first element on the table, is depicted as a circle with a choppy, churning interior that looks like the turbulent surface of the sun as seen through astronomers' telescopes. Hydrogen accounts for about three-quarters of the sun's mass.

Sunday, MacDonald has envisioned circles, listed as No. 55 on the table, as a series of thin vertical bars positioned at precise intervals because, he explains, this element serves as "the basis of time." The oscillation frequency of the cesium atom is used to set atomic clocks, which, in turn, set the standard for the world's time keeping, down to the microsecond.

The photo of the cesium piece on the Havoc website goes no indication of its actual psychedelic appearance. MacDonald has created this and a few other of his elements with a powerfully convincing illusion of three-dimensionality. The white bars look as though they're emerging from or floating above a deep black background. The artist's representation of protactinium, No. 91, is

equally trippy. Wavy gray-and-white vertical bands appear to waver or pulse as a viewer's eyes shift across the surface of the panel. This piece also has a visual depth of the sort perceived in halcyons.

Because MacDonald won't necessarily be present when visitors come to see his show, even though he opens the gallery, we relied him during a recent walk-through to explain the reasoning behind only a couple of his compositions. (It's more appropriate if a scene was, like an overexposed view, approached a show without insider information. That detouring allows the work to be seen on its own terms, as should be the case.) It's better not clear — except maybe to those

**HYDROGEN, THE FIRST ELEMENT ON THE TABLE, IS DEPICTED AS A CIRCLE WITH A CHOPPY, CHURNING INTERIOR THAT LOOKS LIKE THE TURBULENT SURFACE OF THE SUN AS SEEN THROUGH ASTRONOMERS' TELESCOPES.**

physicists — why he has given protactinium that visual representation. Maybe it's because the element is highly radioactive and, as in its tellur form, has a silvery luster.

MacDonald achieves some of his chemical effects with the aid of a cutting tool of blinding, colored light. In his rendering of element No. 104, americium, semitranslucent and carved shapes resembling fish scales graze off shimmering and colored red and blue flashes. The random squiggles and dashes that animate this piece seem consistent with the peculiar properties of americium, an element that can be created in laboratories that isn't found in nature. Its name, which means "one-on-three" in Latin, has been affixed to the element as a placeholder until scientists figure out something more suitable.

As another visual flip, MacDonald has painted the perimeter of the gallery wall where a particular piece is hanging in the same color assigned to that element on the periodic table. Elements are arranged in color-coded groupings on the table in accordance with their chemical composition. Magnesium, for example, belongs to the family of alkaline earth metals, which are colored purple on MacDonald's version of the periodic table. So the backdrop for his image of magnesium is purple, too.

The artist also rubs a couple of his pieces with a visual twist. When visitors come upon a circle that MacDonald has left unworked in the center of a panel, they'll likely expect to see themselves mirrored in it. But they won't. The pale gray circles produce no reflections.

That's one way in which MacDonald's art differs from what might be considered its antecedents: the op-art movement of the 1960s. Most of its adherents relied on recurring patterns and other predictable visual tricks, but with MacDonald's pieces, you never know what profile seeing you.

A few of the pieces in "Visible Indestructibles" demonstrate the black-and-white optical illusions devised by British artist Bridget Riley. But MacDonald objects to the suggestion that his work can be regarded as a subcategory of op art. His motives, he says, are entirely different. From those of artists like Riley ("I'm not doing this for the sake of creating visual effects like they are. Each of my pieces is based on the properties of elements as I see them.")

"Visible Indestructibles" is a window-out display in some respects especially coming from an artist with no scientific background apart from being a self-described "science-fiction fanatic." But unconstrained impulses and those who set bedfellow in chemistry class are still likely to appreciate MacDonald's work on purely scientific grounds.

KEVIN J. KELLEY

## INFO

Visible Indestructibles: metal sculptures by Bruce MacDonald through June 30 at Havoc Gallery in Burlington (burlingtongh.com/havocgallery)



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**© (MUSEUM):** An exhibit of new work and previous artwork" includes drawings by Lisa Kipper sculpture and painting by Warhol and mixed-media work installation and sculpture by Susan Sontag. Opening reception: Thursday, June 25, 5-8 p.m. Through June 30. Info: 202-492-6166. *Flyerday is fun!*

**HERBERT A. JONES GROUP SHOW** Nearly 60 artists in paintings, sculpture, drawings, jewelry and functional objects. Private viewings by appointment. Through June 30. Info: 615-448-8100. Show House Studio in Durham.

## children's counts

**IMPORT LICENSES:** Oil ports (see reflecting fuel bought by Borealis Europe) and portage by Borealis Marine Shipyard Through June 30, 2015. Fuel oil (see International Airport in Saudi Arabia).

**EARL WORTEN** "Turning In/Turning Out" much layered atmospheric originality depicting nature's scars. Through August 20. Info 979-0222. [www.earlworten.com](http://www.earlworten.com)

**CHARLOTTE HARRIS** Organizers of horses through June 30 info: [PCOUSA.COM](http://PCOUSA.COM) Peak Performance, 2005/2006

**EVELYN HOWLAND & STUDENTS** (in painting by the well-known critic, artist and her students through April 10, 1974, 101-103 Madison Avenue, New York)

**IN A NEW LIGHT**—FRIENDS DAPHNE SARAGHOSI (center) and ANGELA (left) fly by North Miami Beach and other parts, impressing, making

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chapters of the Surface Design Association exhibit and temporary facility works. Through July 12 (all times EST), visit [www.sdausa.org](http://www.sdausa.org) for more

**JA 5496 0400000000** Five paintings from the Bransford school, 12 Marbles, series exploring the forests of the Northern Hemisphere. Through June 30 info. 304-2792 (open: 10-4) Sulz in South Burlington.

**LIBBY DIVISION:** Peppy pleasure watercolor paintings that artist completed in a year for her 50th birthday. Through July 31. **MONROVIA:** **EDMUND:** A major work of an individual in their own water focus. Through July 31. Info: 833-8338 or visit [www.mca.com](http://www.mca.com).

[illegible]

## 'The Appearance of Clarity'

middle themes of obsession and clarity is a new exhibit at Helen Day Art Center in Stowe, Harting from New York, California and New England, they each use a black-and-white palette and a variety of techniques and mediums to explore topics ranging from surveillance to patriotism. These include Andy Blakely's stark paintings of handprints and other related upimages from selected government documents relating to military operations, Louis Camerata's paintings from video surveillance footage at Times Square, Lynn Newcomb's metal statues of unworldable women, sculptor, and Susan's portrait in the form of a novel. The opening reception is Friday, June 20, at 6 p.m., including a talk by guest curator Andy Blakely at 6:30 p.m. Picnics, "Right Hand DDD-053208" by Jesse Walker.

**ONLY ONE SINGULAR PRINTS GROUP SHOW:**  
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MacDonald Through June 24 into 1993-94  
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## 457



**SAINT MICHAEL'S PLAYHOUSE**  
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## IT'S ALIVE!

his 7 and community members are invited by Billie the Monk. Through June 21 info: 334-8888 PAC Center for the Arts. Callers to be made.

**DOH DUNGEON:** A retrospective art by Meta West Glover artist and founder of GRACE, an art program for homeless and unhoused artists. Through July 16, 190x 340-2027 90x to 90x6x Gallery in East Weymouth.

**LOUIS LOMAX** Academy awards are passed by the  
 Howard poster. Through July 7 info. 800-226-6  
 The fixer the fix on West Street

**THE MUSEUM**—From today to October 7, an exhibit of artifacts and images detailing the history of independent film. Through December 28: "The Museum of American Life" in New York.

**NANESSA EDMONDSON** County Ina Foster Wheelwright College for the Deaf and the Blind. Through June 30, 2012, 403, 200th Northwest Kingston, RI, USA. Guest Educator, Gallery 1016, Johannesburg.

## Bottle-borne virus

**FLORA: A CELEBRATION OF FLOWERS IN CONTEMPORARY ART** *Stewart Foxall* 95 works by 11

accepted articles. Through June 22 (info: 254-2371)  
ADONIS/Reviews "Upcoming Issues": parent tags of  
info:info various publishers. Through June 23,  
info:400-2470. MARIELLA JAGGIARDI, "Growth and  
Recession" sculptural paintings/paintings/pubs  
info: Through June 23 (info: 480-2470) WALTER  
LINDNER, A New created from 100 second

360-416-9999 segments / when convenient in Maine by the experimental University Through June 22 before 4:00 PM. Visit <http://www.maine.gov> for details.

## manchester/birmingham

**ANNO 45: MODERNISM.** "Humors: An installation consisting of translations of marking the multiple" (captioned "Plurality of Plurality: Plurality of Plurality") (Photograph from an ongoing "Looking for: search for ideology in contemporary vernacular" and "Unsettled Realities: travel + dress" through July 21, 95) 363-444-3833, [www.museumofmodernart.org](http://www.museumofmodernart.org)

**LESLIE PARK:** "Everything is Real" paintings of real life objects or scenes composed to create an illusion of a spatial quality and effect on surfaces. Through July 29 into 262 9405 Southern Boulevard 4th Floor in Manhattan.

## castellejo castellon cast

**EMERGING PERSPECTIVES: HIGHLIGHTS FROM THE AFRICAN ART COLLECTION** An exhibition program that reveals the trajectory of the collection, development, and ways include in some of the people who shaped it. Through December.

**IN RESIDENCE: CONTEMPORARY ARTISTS AT BARTHOLOMEW** This exhibit celebrates the school's 50th-anniversary program, which began in 1932 and presents works by more than 20 female artists who have participated at 1 time or there. Through July 6, **"TREASURY OF INDEPENDENCE"** Selections from the permanent African-american collection, a variety of twentieth-century works from colonial to modern eras and materials.

Through December 21, **ALLAN HENNING**, the sculptor, by one of the best known Nordic American artists, is installed outside the museum under the Fifth Ave. Plaza representing the 30 years from 1922-1952. Through May 2, 2016, 995 6011 6051-1952 - Wood Museum, Denmark, Culture in America & 18.

**CHARLES HUNTER, NEIL JAMIE SMITH, ROBERT GOLD & CAROLYN HARTTACK.** *A View of a Family of the Dumbly: The History of a Life.* Through July 27. Info: 800-444-8827. 2024 Gallery (adj. to) Center of Learning, 514

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Edge of Tomorrow  
The Fault in Our Stars  
How to Train Your Dragon 2  
Maleficent

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202-622-1100 capitolshowplace.com

**Wednesday 10** — Thursday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
A Million Ways to Die in the West  
Nightmare  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

**Friday 10** — Saturday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

## ESSEX CINEMAS & T-REX THEATRE

45 New Play Street  
855-333-3333 essexcinemas.com

**Wednesday 10** — Thursday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Guinevere  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Jeremy Irons  
Maleficent  
A Million Ways to Die in the West  
Nightmare  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

**Friday 10** — Saturday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Jeremy Irons  
Maleficent  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

**Monday 10** — Tuesday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Jeremy Irons  
Maleficent  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

## MAJESTIC 3D

100 Tremont Street  
855-333-3333 majestic3d.com

**Wednesday 10** — Thursday 10  
20 Jump Street  
Edge of Tomorrow  
Edge of Tomorrow 3D

## The Fault in Our Stars

Guinevere  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Maleficent  
Maleficent 3D  
A Million Ways to Die in the West  
Nightmare  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

## Friday 10 — Saturday 10

X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D  
Jeremy Irons  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
20 Jump Street  
The Fault in Our Stars  
Edge of Tomorrow 3D and 3D  
Maleficent 3D and 3D  
A Million Ways to Die in the West  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D  
Guinevere

## MARQUIS THEATRE

Marblehead 202-622-1100

**Wednesday 10** — Thursday 10  
The Fault in Our Stars  
How to Train Your Dragon 2  
Maleficent  
X-Men: Days of Future Past

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**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Perfume  
The Internship  
Nightmare and Nightmare  
Friday 10 — Saturday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## Friday 10 — Saturday 10

20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## PALACE 9 CINEMAS

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855-333-3333 palace9.com

**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Maleficent  
Maleficent 3D  
A Million Ways to Die in the West  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

**Friday 10** — Saturday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D



THE FAULT IN OUR STARS

Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
Jeremy Irons  
Maleficent  
Maleficent 3D

## Friday 10 — Saturday 10

X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D  
Jeremy Irons  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
20 Jump Street  
The Fault in Our Stars  
Edge of Tomorrow 3D and 3D  
Maleficent 3D and 3D  
A Million Ways to Die in the West  
Nightmare  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

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**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Perfume  
The Internship  
Nightmare and Nightmare  
Friday 10 — Saturday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## THE SANDY THEATRE

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**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## Friday 10 — Saturday 10

20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## STONE CINEMA 3 PLEX

100 North Main Street  
855-333-3333 stonecinema.com

**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

**Friday 10** — Saturday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## movies

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**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Maleficent  
Maleficent 3D

## Friday 10 — Saturday 10

X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D  
Jeremy Irons  
How to Train Your Dragon 2  
How to Train Your Dragon 2 3D  
20 Jump Street  
The Fault in Our Stars  
Edge of Tomorrow 3D and 3D  
Maleficent 3D and 3D  
A Million Ways to Die in the West  
Nightmare  
X-Men: Days of Future Past  
X-Men: Days of Future Past in 3D

## WELDON THEATRE

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**Wednesday 10** — Thursday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare  
Friday 10 — Saturday 10  
20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

## Friday 10 — Saturday 10

20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare

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20 Jump Street  
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Nightmare and Nightmare

## Friday 10 — Saturday 10

20 Jump Street  
Chief  
Edge of Tomorrow  
Edge of Tomorrow 3D  
The Fault in Our Stars  
Jeremy Irons  
Nightmare and Nightmare



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# fun stuff

**MORE FUN!** STRAIGHT DOPE (#25)

## \* NEW COMICS

EDIE EVERETTE



STICKS ANGELICA MICHAEL DEFORGE \*



CHILDREN OF THE ATOM DAVE LADD \*



LULLY EIGHTBALL

WORLD'S GREAT LITERATURE...EXPLAINED!



## Curses, Felled Again

Andrew James Jaffe, 34, called 911 to report that he was lost and being chased by wild dogs in *Pasco County, Fla.* Deputies who responded located Jaffe and then discovered he had an open warrant for driving with a suspended license. While his backpack was being inventoried for soliciting at the jail, a deputy found a GPS whose "home address" wasn't Jaffe's. Jaffe admitted to taking it and other items from a car "We have had people with warrants call us to turn themselves in before," Sheriff Grady Judd said, "but it's unusual for someone with an active warrant, who just bargained a car, to get lost and call us for help" (Sunshine's WFTS-TV).

## LONNIE HUTTON WALKED INTO A BAR, PULLED DOWN HIS PANTS AND TRIED TO HAVE SEX WITH AN AUTOMATIC TELLER MACHINE.

Authorities charged Riley Allen Mullins, 28, with robbing a woman in Brentwood, Wash., after the victim received a Facebook friend solicitation from the suspect. She recognized him as the robber by the distinctive neck tattoo on his profile picture. (Rising Sun)

## Whistle a Happy Tune

That leads National Council for Peace and Order, the military pants that took charge on May 22, embarked on a campaign to restore happiness by clearing litter from the site of anti-war demonstrations, holding free bread concerts, and offering free haircuts and dessert. "This people, like me, have probably not

been happy for nine years," Gen. Prayuth Chan-ocha, the army chief who led the coup, and in a national address, "but since May 22, there is happiness" NCPPO official Col. Wathan Sawasdee added that the military's continuing crackdown on dissidents is necessary because "They effect the NCPPO's mission to return happiness to the country" (The Nation's Sonnet Times).

## Fetishes on Parade

Lorenz Hatten, 46, walked into a bar, pulled down his pants and underwear, and tried to have sex with an automatic teller machine, according to police in Mesquite, Tex. Responding officers found Hatten, still waist-down naked, walking around, thrusting his hips in the air. After they took him outside and ordered him to sit at a picnic table, he "expressed himself again and engaged in sexual intercourse with the wooden picnic table" (Denville's WKRN-TV).

## First-Amendment Follies

Scham Jaber told police that a masked man wearing gloves forced his way into her apartment in Albuquerque, N.M., and began punching her in the face while shouting anti-Muslim insults. He then ransacked the home, and when he found the family's citizenship papers, tore them up in front of her. "The way in the situation thought the family was blasphemous," Officer Simon Drobek said, "and they're actually refugees from Iraq who are Catholic" and fled that country because terrorists there attacked them for their religion. (Albuquerque's KRQE-TV).

Three former employees of a business in Spout, N.Y., complained that they were forced to quit because they refused to take part in religious rites that included praying, thanking God for their jobs and saying "I love you" to management and co-workers. According to a lawsuit filed by the U.S. Equal Employment Opportunity Commission on their behalf, United

Health Programs of America and its parent company, Core Containment Group, "required employees to engage in a process pursuant to a bible system called 'Harmonizing Happiness' or more commonly, 'Omni-head.'" The suit claims that one of the ex-employees who spoke out against Omni-head was removed from her office and replaced with a large statue of Buddha. (New York Daily News)

## What Could Go Wrong?

Intending to help students relax and de-stress before final exams at St. Louis's Washington University, a putting race brought several animals, including a two-month-old bear cub, to campus for students to caress. The cub promptly bit and scratched at least 18 students. University officials then informed the injured students that they would need rabies shots. Unfortunately, health officials determined the bear didn't have rabies, sparing the students the painful shots (Doctors).

## Electrifying Testimony

Testifying against dairy farmers claiming that "screw" electrical currents from a Utah power plant are harming the cattle, expert witness Athanasios Melopoulos stated that a person couldn't feel a 15-watt current. Attorney Don Horvath, representing the farmers, then handed Melopoulos a child's gag pen, told him it contained a 1.5 volt AAA battery and challenged him to "push the back of the pen and tell the jury whether you feel it or not." When he did, he "received a strong electric shock, which caused him to jerk and to drop the pen," according to Judge James Reilly, because the pen also contained a transformer that boosted the battery to 750 volts. Reilly fined Horvath \$1,000 for conduct amounting to "battery of a witness" (Salt Lake Tribune).

JEN SORESEN

## MAKING A POINT

A TUCK LANDON REMEMBERED IT AFTER SPIKES TO OVERHEARD BLINDING MURDERER PEOPLE

SADDOY HILL!

REPLYING WOULD TO IMPALE US!

"I THINK THERE'S ONLY JUST BOWLING UP ON ALL THE TUBES. BOWLING, ANY CASE CAN'T GET THROUGH."

THAT'S RIGHT! NECESSARILY A JUDGMENT OF US WE USE THEM IN THE RIGHT PLACES.

THAT'S RIGHT! NECESSARILY A JUDGMENT OF US WE USE THEM IN THE RIGHT PLACES.

THAT'S RIGHT! NECESSARILY A JUDGMENT OF US WE USE THEM IN THE RIGHT PLACES.

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THAT'S RIGHT! NECESSARILY A JUDGMENT OF US WE USE THEM IN THE RIGHT PLACES.

HARRY BLISS



"I wish Daniel could be half the man he is in his tests."

# fun stuff

**MORE FUN!** CROSSWORD (P. 5) & CALCOKU & SUDOKU (P. 7)

**\* NEW COMICS**

DEEP DARK FEARS FRANK KRAUSE \*

## DEEP DARK FEARS



FRANK KRAUSE JAZZ

IF YOU SLEEP WITH YOUR NECK BENT, VAMPIRES WILL GET YOU WHILE YOU SLEEP.

## RED MEAT

distilling essence of beauty

from the cartoonists of **MAX CANNON**



## THIS MODERN WORLD

by TOM TOMORROW



KAZ



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2013.10.10.02.03.14

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NO FART STUFF



## Gemini

[May 21, June 2004]

"It's like *do or die*," is an elaborate English word that refers to the pleasure that comes from either putting someone or good fortune. There's nothing wrong with indulging in this emotion as long as it doesn't interfere with your naturally doing the work that will lead to success or good fortune. But the problem is, athletes rather than some people play. Having experienced the thrill of imagining the victory, they find it hard to buckle down and slog through the gritty details necessary to maintain their victory. Don't be like that. Enjoy your athletes, then go and complete the necessary details that will bring a second, even stronger wave of satisfaction.

therapist? Spiritual counsel from your car repair person? Nutritional guidance from a fast food vendor? I suggest you avoid such behavior. It's time to ask for specific help from those who can actually provide it.

[illegible]

**CANCER** *Guest* 21 July 22, Eastern Museum of Asian Art for a collection of Japanese net nets is over on display at the National Museum of Asian Art. The nets are made of silk and feature a variety of motifs of the village scene, also known as "village of the floating world." There are over 200 nets on display. They are located in the main hall and the Japanese room. The nets are made of silk and feature a variety of motifs of the village scene, also known as "village of the floating world." There are over 200 nets on display. They are located in the main hall and the Japanese room. The nets are made of silk and feature a variety of motifs of the village scene, also known as "village of the floating world." There are over 200 nets on display. They are located in the main hall and the Japanese room.

**LED** (July 22-Aug. 23) In the next two weeks, I hope you don't fall prey to the craze that has been sweeping Japan—over 400,000 people have bought books that feature the photos of Aomori's six historic buildings. Even if you do manage to avoid being consumed by that particular madness, I'm afraid you might get caught up in traffic and distractions that are equally irrelevant to your long-term dreams. Here's what I suggest: Do whatever you feel doing you might have to neglect, which truly important, save to focus intently on what's truly important.

CHANCE, CITE, BOB, BERTINHO, STRANDED, BEING

**VIRGO** (Aug. 23-Sept. 23) Working at [FirstCompany.com](http://FirstCompany.com)? Hmmmm... Sixties suggests that businesses desire a new position: Chief Paradox Officer, or CEO. This person would be responsible for making good use of the conflicts and contradictions that normally arise, finding them an opportunity for growth rather than be distractions. From my astrological perspective, you Virgos are currently past candidates to serve in this capacity. You will continue to have special powers to do this type of work for months to come.

**LIBRA** (Sept. 23-Oct. 22) In accordance with the astrological calendar, you are being granted a brief one-time only license to convert the Silver Dollar into gold. You heard me correctly, Libra. As long as you don't go to customers first, then to express handling amounts of price paid between publicity, single use and last. At least for now, there will be nothing like that to pay for these misadventures. And one caveat: If you use a solution instead of a lot of energy in anger and anger. Technically, they are permitted but they aren't likely much less. Do the other hand, grant publicity instead can be quite a lot of energy in anger and anger. And all too seriously, this and business may also be impossible in practice, and all answers.

**SCORPIO** (Oct. 23-Nov. 21) Scorpio now, as Karl Vennegeser reflected against *Money*’s treacherous life stories, were alive hybrids of science fiction and autobiography. Free-form philosophizing, tinged with satirical irony, commentary. He could be cynical yet playful, and he talked in half of jokes. “I want to stand as close to the edge as I can without going over” he testified. “Out as the edge you are at the kinds of things you don’t see from the center.” His your role model for the next four weeks. Scorpio, his challenge will be to wander as far as you can into the frontier without getting caught outside it.

**SAGITTARIUS** (May 22-Dec. 21) "More a name for the dark parts of you," writes Lee Anne Esche in her poem "You." "I think that's good advice for you Sagittarius. The current future will be an excellent time to fully acknowledge the shadowy aspects of your nature. More than that, it will be a perfect moment to reconcile with them, not to reject."

them better and identify those redeeming features. Inevitably you will find that just because they are dark doesn't mean they are bad or shameful if you approach them with love and tenderness. They may even reveal their secret garden.

**CAPRICORN** (Jan. 20-Feb. 18) The more that the night sky reveals about the stars that have evolved space habitats, the more excited you'll get. There's nothing about your planet, Earth, and its oceans, which, the robots want to start, that makes it better than any other place you've got to go in this device. But he's a curious creature, a human, and he's got to know what's out there. He would make nice if only you could control the wheels. The simulator has all the room between the hand pad and when they come upon the wheel in the middle of the forest, they have a good old prolonged spin. I suggest you avoid reflexes like that, Capricorn. Sometimes when you find yourself reaching through those spoked wheels when they happen, don't let the yoke do what your hand-on is really limited.

**AQUARIUS** (Jan. 20-Feb. 18) In transition time: We will soon see how suited you are at following through. The newswoman you have trusted in recent weeks need to be flushed out. The credibility you unhesitatingly put in the full backing of your political action. You will be asked to make good on the promises you made as even implied. I want to urge you not to get your feelings hurt if some proving and ending are required. In fact, I suggest you relish the opportunity to generate fuzzy ideas into fully structures. Practicing the art of ingenious translation will make you shine better.

**FISCES** (Feb. 10-March 21) It's always important for you to stand yourself against our culture's superficial and trend-based idealism. It's always important for you to cultivate your own unique and useful understandings about life. But right now life is even more crucial than usual: You are handed into a phase where you will have the potential to clarify and deepen your relationship with me. In ways you have not previously imagined, you can learn to harness your talent to serve both your spiritual aspirations and your social and material interests.



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